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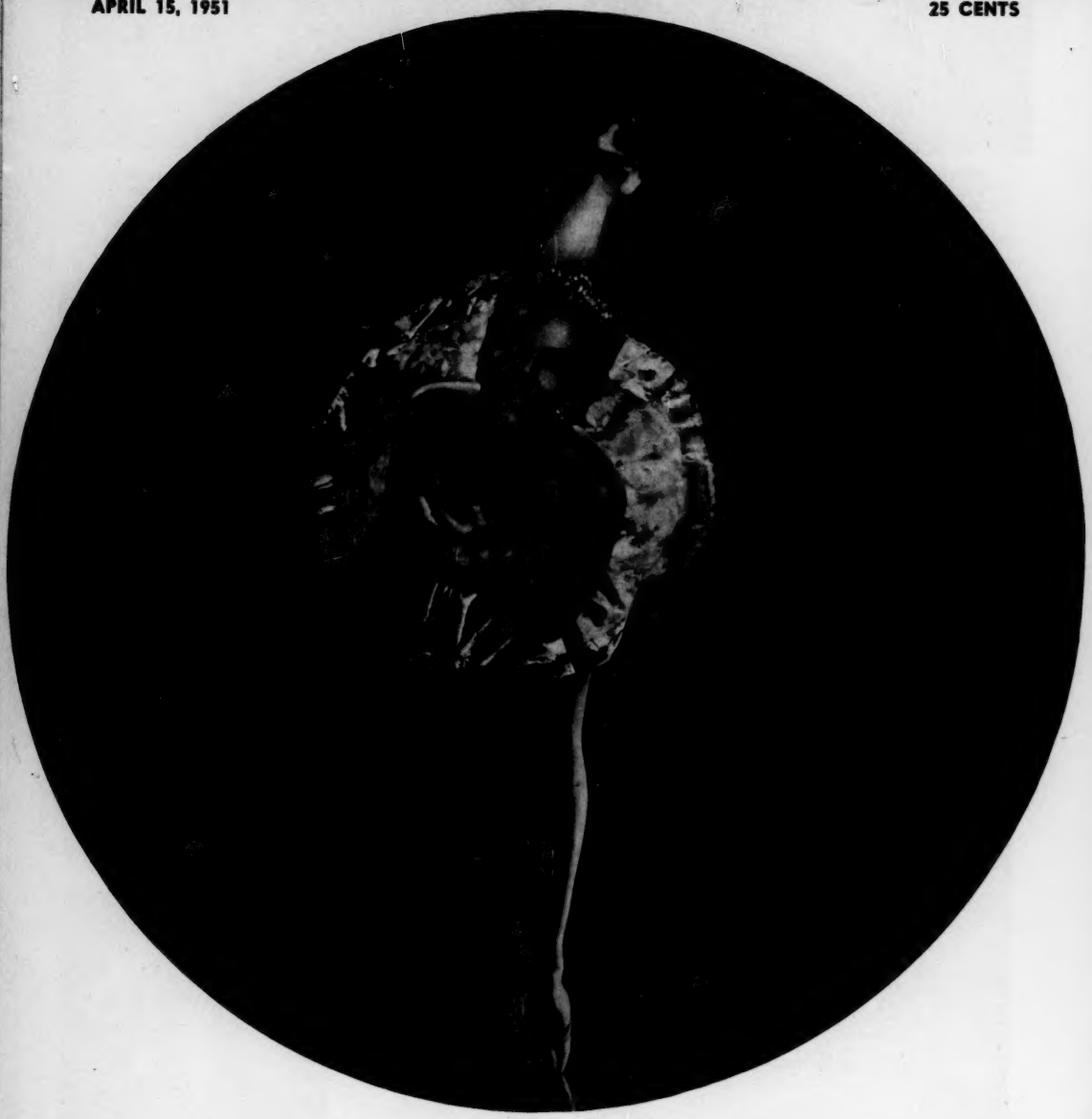
COURIER

APRIL 15, 1951 25 CENTS



MARINA SVETLOVA

NYSTA DINNER . . . Annual dinner of New York Singing Teachers Association, March 13, in Tudor Room of Henry Hudson Hotel, had a record-breaking attendance of 190. Among honor guests were Jarmila Novotna, Erna Berger, Giovanni Martinelli, Richard Bonelli, with Mrs. Bonelli, Max Rudolf and Mrs. Rudolf; Helena Bliss, Carol Longone, Mr. and Mrs. Otto Harbach, Giorgio Polacco, John Tyers, Mr. and Mrs. James Davidson, Marcel Hubert and Mrs. Hubert, Mr. and Mrs. Edwin Hughes, Mr. and Mrs. Theodore Steinway, Cecil Smith, Sigmund Spaeth. Solon Alberti was toastmaster. Formal addresses were made by Mr. Spaeth and Mr. Harbach; impromptu speeches by Mr. Polacco, Mr. Steinway, Mr. Rudolf and Mme. Novotna.

CONGRATULATIONS from Rudolf Bing (r.) to this year's winners on ABC's Metropolitan Opera Auditions of the Air: Maria Leone, soprano, taking top honors, and Fred Thomas, baritone, who tied for second place with Paul Knowles, tenor (not pictured here).

INS GLEE CLUB, members of Immigration and Naturalization Service, Department of Justice. Seen in front row, L, is Arnold Spector, conductor; beside him, Junius Simmons, pianist; at extreme right, second row from back, H. C. Pennington, chief, Investigation Division and glee club president. Group's N. Y. debut was scheduled for April 14 at Times Hall in tenth anniversary concert sponsored by International Music Lovers Guild, Ernst Fischer, baritone, director.

COAST CONTEST WINNERS (below) . . . Sixth annual "Artists of the Future" competition sponsored by the City of Los Angeles Bureau of Music brought first awards ($500 voice scholarships) to Heinz Horst Blankenburg, 19, baritone, and Jo-Ann Elizabeth Hagan, 19, dramatic soprano, seen with Alfred Wallenstein, conductor of the Los Angeles Philharmonic Orchestra, one of the judges. Second prizes, $250 scholarships, were won by Joy Kim, 20, soprano, and Stephen Stagner, 19, tenor; third prizes, books of season tickets to the Hollywood Bowl, were awarded to Diana Jo Smith, 15, soprano, and David Anderson, 20, tenor.

TO SING AMERICANA . . . The Maryland Folk Singers of State Teachers College, Frostburg, Md., with Maxime Conrad at the piano. Under their director, Dr. Maurice Matteson, the group will sing at the Salon de Musique of the Hotel Barbizon-Plaza on April 29, presenting American folk music and three British Isles ballads.

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Friends of the Philharmonic

THE Philharmonic-Symphony Society of New York, in emulation of the Boston Symphony, has launched a new organization called Friends of the Philharmonic-Symphony, to enlist the average music-lover in the support of the orchestra. An annual defiicit "in the neighborhood of $150,000" was estimated to be inevitable by Floyd G. Blair, president and treasurer of the organization. The group will be designed, said Mr. Blair, to enroll thousands of public-spirited individuals "on whom we can count to send us each year a special contribution of $10, $20 or more."

Mr. Blair estimated that, "though a cultural nonprofit organization with a huge deficit," the Philharmonic "is compelled to collect and pay into the Federal treasury in admission taxes an amount equivalent to roughly $500 a day for each day of the concert season, concert or no concert. And at the end of next season we shall be approaching total tax payments of $1,000,000."

Until the new organization begins functioning, a group has been attempting to raise a special fund of $200,000, Mr. Blair announced. The orchestra is also negotiating for another two weeks' series at the Roxy Theatre at the end of the present season, a project designed to add additional amounts to its revenue.

The new group should enlist the support of many thousands of donors in the aid and preservation of a notable organization, which all lovers of music are eager to see maintained.

• • •

Film Music Controversy

The American premiere of the film based on Offenbach's Tales of Hoffmann, made in England, with Sir Thomas Beecham conducting, has again brought up the subject of how well opera mates with the celluloid medium.

The new picture has summoned all the arts of the scenic designer, the costume creator and glamor of the ballet, in addition to the atmospheric charm and beauty of the score, presented virtually intact. Some music critics were prone to pass rather superiorly over the visual arts involved, and found that the settings were over-lush and Hollywoodian. On the other hand, several of the dramatic and film critics were a little sniffy about the idea of opera, with all its conventions, being transported to the screen, and thought the result in places was static in cinema terms.

While the musical film still poses many problems, it is to the interest of its future to encourage all worthy attempts at a solution, when these provide living entertainment.

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Contract Conflicts

The decision of Rudolf Bing, general manager of the Metropolitan Opera, to cancel the contract of Robert Merrill, noted American baritone of the company, because he went to Hollywood for film assignments when already booked for opera performances at home and on tour with the organization, highlights a serious problem in these days of competition between various artistic media.

The growing scope of television and the musical films —which have drawn some of the best known singing stars—promises in time to present a serious impasse in the case of versatile operatic vocalists. As the newer media usually offer more princely revenue than the ancient and honorable art of the music drama, the artist in many cases is torn between two considerations. The best type of singer will not, of course, throw aside the subtler aspects of his art for the sake of pure gain, but many are striving to combine the various forms of activity. And therein comes the rub. . . .

One hopes that in time a more flexible form of contract may be worked out, for the problem is one common today throughout the lyric world in countries where free choice of employment and terms is open to the artist. It would seem consonant with our democratic system that this control of his working arrangements and conditions should to some extent be reserved to the individual, while at the same time maintaining the sacredness of contract obligations.

ON THE COVER

One of the chief assets of the current hit production of Massenet's Manon at the New York City Center is the dancing of Marina Svetlova in the Cours la Reine scene, frequently omitted for lack of a dancer to create its stylized 18th century ballet. With Svetlova, the City Center has restored the scene in its entirety. Her gifts are already well known to operagoers in New York through her work with the Metropolitan.

One of the busiest ballerinas, Miss Svetlova joined the New York City Opera immediately after the conclusion of her annual nationwide concert tour. With her own company, composed of herself, a male dancer, a Spanish dancer and a concert pianist, she has toured the United States and Canada for seven consecutive seasons, and these itineraries have been extended to include Hawaii and South America. Many engagements have already been set for her eighth tour in 1951-52, when she will again travel as far afield as the West Coast.

Marina Svetlova began dancing in Paris at the age of eight. When still a child, she won the International Championship of the Dance for three consecutive years. As a member of the original Ballet Russe de Monte Carlo, she toured the United States, Canada, Mexico, Cuba and Australia, starring in such ballets as Paganini, Graduation Ball, Les Sylphides, Swan Lake and Aurora's Wedding. She also danced for a season as guest artist with the Ballet Theater and at the Jacob's Pillow Dance Festival. The 1950 Convention of the Dance Masters of America selected her as its leading guest teacher.

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Seventy-second Year
April 15, 1951

(The MUSICAL COURIER is now available in microfilm)

FACING THE MUSIC

By Harold C. Schonberg

CHANCES are that you don't remember anything about Emma Trentini. Your father or grandfather undoubtedly do. For a meteoric fifteen years or so, La Trentini was perpetual news copy, her antics delighting millions of readers and (apparently) millions of reporters.

The story begins late in 1906, when Trentini came from Italy to New York as a member of Oscar Hammerstein's Manhattan Opera. She was a tiny (four feet nine or ten) woman, petite, effervescent, temperamental, and a good singer. She had a streak of mischief in her, and was promptly named The Little Devil. From the first, newspaper editors took to her. A 1907 headline ran: HAMMERSTEIN FINDS LITTLE DEVIL IN PETITE TRENTINI WITH THE BIG VOICE—PET OF MELBA AND EVERYBODY ABOUT THE MANHATTAN OPERA HOUSE—EAMES BEAMED ON HER. The mental picture of Eames beaming on Trentini is rather ineffable. At that time, Trentini knew no English, and her struggles with the language produced a lot of sympathetic copy.

She gave her age as 24 when she arrived. The Baby of the Opera House (another of her nicknames), or The Fritzi Scheff of the Opera House (still another), sang roles like Frasquita, Musetta, Antonia, Yniold and Lisa. Much admiring critical comment was centered on the range and flexibility of so large a voice coming from so small a body.

Her career really started, however, when she switched to operetta. On Oct. 9, 1910, it was announced that she would sing the leading role in the new Victor Herbert operetta, *Naughty Marietta*. The New York première took place on Nov. 7, 1910, and the reception was ecstatic. The *Evening Sun* called the occasion "the greatest singing event in the history of American comic opera. . . . If little Trentini can continue to sing it seven times a week, then she is the world's eighth marvel. All her numbers are pitched mercilessly high; and whereas Melba is proud if she hands an audience two high C's in the course of an evening, this little scrap of an Italian scatters them around like largesse." The New York *Times* headline ran: NAUGHTY MARIETTA AND TRENTINI A HIT. Said the *Post*, "The sun does shine on Emma Trentini; she is *prima donna assoluta*. . . ."

But the climax of her career in the press came on Sept. 20, 1911: CARUSO AND TRENTINI TO WED NEXT SUMMER. When asked if it were true that she was engaged to the great tenor, she not only confirmed it but claimed that she had been engaged for a year and a half. The Chicago *Examiner* of Sept. 23 carried a full story, under a New York date-line of Sept. 22. The interview, slightly cut, is worth reprinting:

"Boys will be boys, Monsieur Caruso has had what you call his flirts. Now he will settle down. Besides, who flirts if Trentini marries him?"

For sixteen months Caruso has been wooing Madame Trentini with bonbons and kisses. Every Wednesday and Saturday night he called, and now she is to be his wife. Trentini, the tiniest prima donna on the stage, in truth a doll and a very 'naughty Marietta,' told all about it today.

"We love—ah, how we have loved—for over a year. Long time ago—sixteen, eighteen months—we say to each other we marry. And this summer, near Rimini, we do what you call our courting. Wednesdays and Saturday evenings, moonlight by the seashore, ah! Sometimes I sing to him, very low, very sweet. Caruso, never. He fears the salt air on his throat.'

"Do you think that you can hold Monsieur Caruso's love after you have married him?' the reporter ventured to ask.

"Me, Trentini, hold this Monsieur Caruso's love?" almost shrieked the little prima donna. "But it is Monseur Caruso who must hold my love! Mine, you see. Trentini can get many other husbands. But where can Caruso get him another Trentini?"

Caruso could not be reached for comment; he was somewhere in Italy. In the meantime, the uninhibited Trentini told the world that she wanted to adopt his illegitimate child. STEPMOTHER TO CHERISH CARUSO'S NATURAL CHILD was the headline in the Toledo *Blade* of Sept. 25. Trentini had her plans all made:

She naïvely admitted that the child mentioned was a pretty six-year-old boy, a heretofore unknown and unmentioned son of Caruso, not the child of his recently divorced wife. Caruso was married only once.

"Who, then, is the son of Caruso?" the little Trentini was asked.

"Oh, everyone knows about him in Italy," she said unconcernedly.

"I shall welcome the little fellow with open arms," she went on. "I don't remember the name of his mother, but I sang with her in the same opera house in Milan seven years ago. Caruso was her—her—"

"Yes, quite so," rapidly said the reporter.

"Mon dieu," said the soprano. "It is nothing so—"

"No, of course not, but how will you like to be the stepmother of a little boy?" remarked the reporter.

"Oh! I shall love it. I shall be a real mother to the little Caruso. It is true that I was not so anxious to have a little boy, for Caruso was all the big boy I wanted. . . ."

A PEANUT OR A CAKE OF SOAP?

Trentini shortly after this interview went on tour with *Naughty Marietta*. Then all the lady reporters got in their licks. "Madame Trentini wants to marry Caruso to reform him" was the refrain of the sob sisters. All possible variations on this tune appeared in print.

FINALLY the great day came when Caruso returned to New York. Reporters rushed to the dock on Nov. 8 to ask him about his loved one. They were greeted wtih a "Pah! I don't get married." The reporters were thunderstruck. But Trentini? they asked. Caruso looked calmly at them. "Trentini?" he repeated, tapping his forehead reflectively. "What Trentini? Who is Trentini? How do you spell her name? What does she do?" Then he cocked his head to one side and looked bland and innocent. "She is not to marry me. I am married enough. I don't want any more marriage."

Delighted reporters in Chicago confronted Trentini with this statement.

"Caruso, he lie," she was reported as saying. "Caruso, he like publicity. I don't care. I just as happy as before. Happier, maybe." This was reported back to Caruso. Rather ungallantly, he said that Trentini reminded him of a peanut, or maybe a cake of soap. Trentini was not amused.

"What does *he* know about soap?" she told a New York *Times* correspondent. She voiced her regret that her command of English was insufficient for the purpose of translation. "It ees zee peeg," she cried, according to the *Times* man. "Zee peeg with zee face like zee sponge! . . . Trentini marry Caruso? Zee peeg head? It is zee joke—zee gran' joke. Nevair would Trentini marry him, nevair. Bah, he make me seek!" Caruso's reference to soap rankled, and she concluded with: "Take care, Caruso. You lose your voice and you sell peanuts on the street corner and use soap, much soap."

Caruso called in the reporters. He repeated that he did not know her. "Who is she? What is she? Where is she? I don't know her. I never saw her. I am to be married—not! I love all the women, but as for marriage—no, no, it is not for Caruso." Trentini, on hearing this, contented herself with ascending degrees of unflattering comment, beginning with "Zee fat Italiano."

About a month later, the whole affair was virtually forgotten, though Trentini spoke darkly of a lawsuit. She plunged herself into preparation for a new operetta, and a year later she opened in *The Firefly*, Friml's first important work. Dec. 2, 1912, was the opening of the New York run, and it was another Trentini triumph. Publicity continued unabated, as it did in 1914, when she sang the lead in Friml's *The Peasant Girl*. This opened on March 10, 1915. About two months later, on May 6, the news broke that Mrs. Friml was suing her husband for divorce, naming Trentini as co-respondent. Mrs. Friml did win her divorce.

Throughout the war years, Trentini stayed in Italy, returning for vaudeville tours in 1920. She opened with top billing at the Palace, and *Variety* reported a huge success. These tours continued until the mid-twenties, when she retired for good. She was alive two years ago when Fortune Gallo, who managed her for a while, visited her in Milan. Emma Trentini, he says, looks very good; still a lot of fun. Oh, yes; she made a good marriage in Italy and she has a very prosperous son.

"Met" 1951-2 Forecast Includes Television

INTERESTING plans to extend the scope of the Metropolitan Opera Association's functions were announced by Rudolf Bing, general manager, in a press conference on April 2, which outlined the general features of the coming season, to open on Nov. 13 with a restaged production of Aida. As last year, the director pursued the policy of making his plans public more than half a year before the initial night, a practice which he substituted for the former custom of waiting until about a month before the opening.

The novel features of his announcement concerned plans to secure additional revenue, in line with the company's present needs, which have prompted this spring's campaign to raise a fund of $750,000 from the public.

In addition to the previously announced fall tour of a Metropolitan company in Die Fledermaus (already virtually booked for the first 20 weeks of the itinerary, with another ten "almost assured," Mr. Bing announced that the "Met" has set up a television department, to put on special operatic productions for video. This department will act as package producer of operatic programs, and will not duplicate the ordinary repertoire but select material elsewhere. All operas will be sung in English, and by artists not necessarily appearing in the company's regular productions. The management desires to secure commercial sponsors for these productions, and has appointed the William Morris agency as its sales organization.

AN AUDIENCE AT THE METROPOLITAN . . . destined to be greatly extended when, in the future, TV productions are made by the company.

Productions Planned

The productions will be made in studios, not in the opera house, and will include classics as well as new works. Composers and librettists will be invited to participate in the new venture. Herbert Graf, for many years a leading stage director of the Metropolitan, who has had extensive experience in television opera productions for NBC, has been named one of the heads of the new department, with Reginald Allen and John Gutman, both on the managerial staff of the company.

The 1951-52 season will again comprise 22 weeks, from Nov. 13 to April 13, and the full subscription series will cover twenty weeks, two more than the 1950-51 season. There will be the usual subscription series on Monday, Wednesday, Thursday, Friday evenings and Saturday matinees. The Tuesday and Saturday evenings will be increased from 10 to 12 performances. The Tuesday series will consist of 12 performances at the previous price of eleven. It will be possible again this year to buy a split subscription series of 10 performances. There will be no repetitions in the repertoire for the Tuesday and Saturday night series and a maximum of two for the other full subscription series of twenty (there were three to four repeats this season).

New Stagings Announced

Four new productions will be staged —Verdi's Aida, with Fausto Cleva conducting, Margaret Webster as stage director and Rolf Gerard as stage designer; Rigoletto, conducted by Alberto Erede, staged by Herbert Graf, scenery and costumes by Eugene Berman; Cosi Fan Tutte by Mozart, in a new English version by Ruth and Thomas Martin, conducted by Fritz Stiedry and staged by Alfred Lunt, American actor and director, whose first departure into the operatic field will be made in this event. Bizet's Carmen also will be newly mounted, conducted by Fritz Reiner. Negotiations regarding a stage director and designer for this work are pending.

Kirsten Flagstad has "exercised a woman's privilege to change her mind," Mr. Bing said, and will return after all to the Metropolitan; she will appear in a revival in English of Gluck's Alceste.

The repertoire will include 21 operas; eleven in Italian, five in German, three in English, two in French. Verdi will be represented, in addition to Aida and Rigoletto by revivals of Otello, and holdovers of Don Carlo, Traviata and Trovatore; Puccini by Boheme and Madame Butterfly. Cavalleria and Pagliacci will remain in the repertoire, as will Die Fledermaus and Tristan und Isolde. Revivals will be Richard Strauss' Salome and Elektra, Wagner's Meistersinger and Parsifal, Mozart's Le Nozze di Figaro, Massenet's Manon, and Donizetti's Lucia di Lammermoor.

The 1951-52 season will open on a Tuesday evening—for the first time at the Metropolitan—Nov. 13, with a non-subscription performance of the newly-mounted Aida at increased prices. Subscribers will have first choice in the purchase of seats for this event.

The Metropolitan Ballet School will continue under the direction of Antony Tudor, with assistance of Margaret Craske, and with Kathleen Harding as secretary; the Metropolitan Opera Ballet will have as its ballet master and chief choreographer, Zachary Solov.

Résumé of Present Season

As the present opera season on Broadway closes and the company departs for its annual tour, a summary of the achievements in the last ten months by the Metropolitan is apropos.

The innovation of mounting the opening night as a non-subscription performance and selling "three firsts"—the opening night and initial hearings of Fledermaus and Fidelio—as a "package" to increase prices, provided the "Met" with some badly needed increase of income. This measure yielded the box office $95,-650.86—more than $50,000 over the usual intake.

Another novelty was the establishment of a new subscription series on Tuesday nights. To increase the number of subscribers, the usual series of twenty evenings per series was split into two halves of ten each, but the promised result was not achieved, since most of the old seat-holders held on to their full-season subscription.

There were 110 subscription performances and 46 non-subscription performances, a total of 156 events. Ten operas were sung in Italian, eight in German, two in English and one in French. Verdi's Requiem under Bruno Walter received two hearings. The biggest box-office hit was Strauss' Fledermaus, with 19 sold-out performances.

In the first 18 weeks—with the two last weeks not yet tabulated—the box office reported an intake of a total of $1,763,441.00, as compared to $1,690,101.00 for the same period during the 1949-50 season, or an increase of $73,340.

The extent to which the above announced plans can be realized to the full is still contingent on the outcome of the fund-raising drive now under way.

(Continued on page 7)

PARIS . . . Advent of spring brings new customers for old books and music at the stalls along the Seine.

Paris Restages Gala Traviata; Novelties Offered in Concerts

By Suzanne Demarquez

PARIS.—There has been a brilliant revival of La Traviata at the Opéra commemorating the 50th anniversary of Verdi's death. For this exceptional production, M. Hirsch, administrator of the Union of State Lyric Theatres, had assigned the staging to Max de Rieux, the costumes and settings to M. Erde, and the choreography to Aveline. A complete success was assured by this happy combination of collaborators. The four acts are mounted in the most exquisite and yet delicate taste. Long applause followed each rise of the curtain, when the ravishing evocations of the Second Empire were revealed.

The interpretation of the score merited praise in every respect. One can hardly find a Violetta with a more enticing voice, more subtle and brilliant, than that of the French singer Solange Delmas. The tenor Libero de Luca, with his beautifully balanced voice, and the remarkable baritone René Bianco had their deserved share in the success, as had the conductor, Louis Fourestier. After the premiere, M. Hirsch gave a reception in the Foyer de la Danse, which was honored by the presence of the Italian Ambassador.

Good-humored Ladies Revived

The Opéra-Comique added to its repertoire the Scarlatti-Tommasini ballet, Les Femmes de Bonne Humeur (The Good-humored Ladies) in a new choreography by Massine. The gay costumes by André Masson, happily relieve the conventionality of the settings, depicting a rather banal Venice. The choreography is charming and full of lovely details. Massine, Christiane Vaussard and Lucien Mars were greatly applauded. During the same program, Lycette Darsonval and Alex Kaliloujny had an ovation after their dancing of the Pas de Deux from Swan Lake by Tchaikovsky. Richard Blareau conducted.

The Orchestre National de la Radiodiffusion Française, under the precise baton of Roger Desormière, gave the first performance of three symphonic fragments from the opera Numance by Henri Barraud, head of the music division of the Radio. With the same orchestra, a magnificent Debussy festival was conducted by D. E. Inghelbrecht, one of the authorities on that composer.

Schmitt's UNESCO Score Heard

At the Société des Concerts du Conservatoire, the first performance of Chant de la Nuit (Night Song) by Florent Schmitt was given—it was commissioned by UNESCO for the Chopin Centenary. The work has an astonishing wealth of lyric beauty and a perfectly balanced orchestration. One might mention the infallible craftsmanship with which the composer introduces a fragment of the C minor Nocturne. He and the conductor André Cluytens were acclaimed vociferously.

Also at the Société des Concerts, Carl Schuricht gave a vibrant account of Schumann's Second Symphony. An outstanding success was accorded to Kathleen Ferrier, who beguiled her audience especially in arias by Handel, Purcell and Gluck.

We also enjoyed, under the direction of Eugen Jochum, a telling first performance of the Symphonie Concertante for piano, harpsichord, harp and orchestra by the Swiss composer Frank Martin, remarkable in its perfect and ravishing mixture of colors.

Among pianists, Monique de la Bruchollerie gave an astonishingly forceful and individual account of Brahms' Second Piano Concerto at the Concerts Lamoureux. Magda Tagliaferro was greatly admired for her interpretations of Beethoven and Liszt at the Concerts Pasdeloup.

At the Concerts Colonne the American baritone, Robert Bostwick, exhibited his resonant, well-trained voice and stylistic assurance in songs by Beethoven. His success was great and even more astonishing since the accompanying German guest conductor, Philippe Wuest, was not quite up to his task.

Recitals and Chamber Events

Among recitals, the most significant included that of the cellist André Navarra, one of the recipients of the Grand Prix du Disque. José and Amparo Iturbi gave a duo-piano recital. The young American violinist, Nadia Koutzen, also reappeared. Last year we admired the sureness and vigor of her bowing, her remarkable technic and brilliant tone in an impeccable interpretation of Bach's Partita in E for violin alone. All these qualifications were again confirmed in her recent Paris concert. The excellent accompanist was Ivor Newton.

The Tryptique has resumed the series of concerts of contemporary music with programs tastefully chosen by its president, Pierre d'Arquennes. These events included the first performance of the charming Etudes by Marcelle de Manziarly, a Piano Sonata by the Czech Karel Husa and his astounding Sonata for Cello and Piano, in which the most assured compositorial technic is at the service of a striking imagination. The composer at the piano and his remarkable interpreter, Micheline Albert-Bloch, were lavishly applauded.

New Singers Heard in Manon

The New York City Opera Company presented its second performance of Massenet's Manon on March 28, with Eva Likova appearing in the title role for the first time. Rudolf Petrak also made his bow here as Des Grieux. There were other new faces in the cast, Elaine Malbin as Javotte and John Tyers who sang well and acted effectively in the small role of De Bretigny. The balance of the cast remained the same as formerly, including Ralph Herbert as Lescaut, Carlton Gauld as the elder Des Grieux, and the Misses Evans and MacNeill, and Michael Pollock and Richard Wentworth in the remaining roles.

Mr. Petrak as Des Grieux made a deep impression with his singing and general artistry, and his rendition of the Dream aria in the second act was both authoritative and lovely in its tonal quality and vocal fluency.

Miss Likova portrayed the heroine with colorful action; her voice at all times was adequate, and in the Cours-la-Reine scene the music was delivered with appropriate brilliancy and charm. A certain lack of emotional depth was evidenced in the Adieu, notre petite table aria, although otherwise it was most capably sung. L. C.

Fritz Busch in Cologne

After 18 years' absence from that country Dr. Fritz Busch recently conducted a German orchestra again. The former director of the Dresden State Opera, who preferred to leave his native country rather than be under the rule of the Nazis, appeared in the new hall of the Broadcasting Building in Cologne before an invited audience to lead a radio performance of Verdi's Ballo in Maschera. The following day, with the Guerzenich Orchestra of that city, in the largest auditorium of the University, he presented a program of works by Berlioz, Hindemith and Brahms.

Italy Pays Tribute to Verdi's Memory

MILAN.—The celebrations of the fiftieth anniversary of Verdi's death assumed large proportions. A National Committee had been organized under the patronage of President Pietro Einaudi and including the names of many of Italy's eminent figures.

In Milan the tributes paid were particularly significant. On the Duomo's central portal a large sign was raised which urged prayers to the memory of the composer, "who sang of the joy, the suffering, the aspirations of his people and of his country, benefitting his associates in art, the poor of humanity." A solemn religious service took place in the morning, attended by the President of the Republic, the Prefect of Milan and many other dignitaries. A solemn High Mass was sung in an edifice draped in black.

The next stop was at the Home for the Repose of Musicians, founded by Verdi himself. The official discourse was delivered by Minister of Public Instruction Gonella, who lauded the patriotism of the composer. A visit to Verdi's tomb was made by the President, and the Heads of the Municipal Councils of Milan, Busseto and Parma, and the directors of La Scala. Wreaths were placed on the tomb and in the adjoining garden, official tributes from many Italian cities.

La Scala Ceremonies

The most spectacular events took place at La Scala, scene of so many Verdi triumphs. In the evening the theatre was filled with a brilliant audience. The Presidential party on its entrance was greeted by Dr. Antonio Ghiringhelli and Avv. Greppi, the Superintendent and President, respectively, of the Ente Autonomo of the Scala. Dr. Ghiringhelli presented to the Head of the State a commemorative gold medallion modelled by the sculptor Pogliaghi, a facsimile of the Ode to the Death of Verdi by D'Annunzio, and a catalogue of the Exhibition of Musical Autographs, on behalf of the Verdi Commemorative Committee.

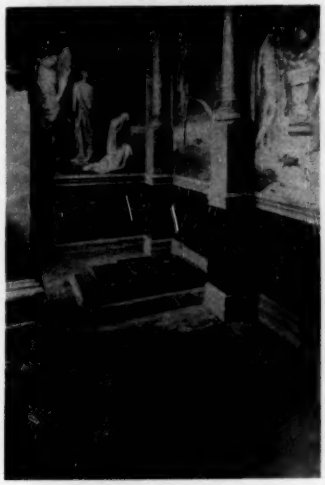
The Requiem Mass had a performance of splendor under the baton of Victor De Sabata, with Renata Tebaldi, the American mezzo-soprano Nell Rankin, the tenor Giacinto Prandelli and the bass Nicola Rossi-Lemeni as soloists with the chorus trained by Vittore Veneziana. This moving performance was followed by acclamations of "Viva Verdi."

Scores Exhibited

Following the performance the President of the Republic officially opened the Exhibition of Musical Autographs—priceless Verdi scores, letters and other documents—which was a feature of the Scala celebration. Included were the scores of Oberto, Nabucco, Rigoletto, Trovatore, Traviata, Otello including changes for the Paris performance, in which the composer even indicated the choreography for dances introduced in Act III), and, above all, that of Falstaff, his swan song. Other autographs and letters were on display in the hall of the Conservatorio G. Verdi.

The Italian Senate also devoted a period of silence and a moving tribute to the composer, who was hailed as a force for the unification of his country.

At Verdi's birthplace, Busseto, there was a morning religious ceremony at the



VERDI'S MEMORIAL IN MILAN.

Church of San Bartolomeo, where the composer's Pezzi Sacri were performed. In the Municipal Theatre later there was a commemoration and concert of Verdi music by local and La Scala artists. In Parma a ceremony took place in the Cathedral, with a discourse on the composer, and later at the Teatro Regio another official celebration was held.

Rome's Teatro dell'Opera marked the occasion with a performance of La Forza del Destino conducted by Gabriele Santini. Before the performance the composer Ildebrando Pizzetti paid a memorable tribute.

In Naples the Teatro San Carlo presented a gala mounting of Il Trovatore, with Tullio Serafin in the pit. Gioachino Forzano, noted librettist, quoted words spoken in 1901 at the composer's death. In Venice an exhibition was staged in the Teatro Fenice of Verdi memorabilia, and Rigoletto was conducted by Vittorio Gui. In Bologna the Requiem Mass was heard in the Teatro Comunale under Molinari-Pradelli. Simon Boccanegra was performed in the Teatro Massimo of Palermo with Franco Ghione, known in America, as the conductor. Trieste also had ceremonies in the Piazza of San Giovanni, and at the Teatro Comunale a concert of the master's music was led by Antonino Votto.

The Radio Italiana opened an extended celebration which included the rarely heard early opera Nabucco; the entire proceedings in Busseto were also broadcast.

Cairo Recalls Aida Premiere

According to reports from the rest of the world, the composer was honored in most of the important cities. Of special interest was a ceremony in Cairo, where the local opera theatre in 1871 was dedicated with the first performance of Aida. Here a bust of the composer was installed in the Museum of the Teatro Reale, where acts were later performed from several operas, the original costumes for Aida's premiere were exhibited, and King Farouk received Assistant Secretary Andreotti for an audience.

METROPOLITAN

(*Continued from page 5*)

Statement by Mr. Bing

In an exclusive statement prepared by Mr. Bing for the Musical Courier, he commented as follows on his musical plans:

"In my press conference a few days ago I announced detailed plans for the 1951-52 season. I did the same thing last year and since this has not been the habit at the Metropolitan in previous years, I have been asked the reason why I announce such things as the repertory, stage directors, designers, etc., so many months before opening night.

"It seems to me that advance planning is an indispensable necessity in any repertory theatre. The earlier you start, the better your chances to work out all the details with all the care they need, rather than leave most things until the horrible rush of the last few weeks before opening.

"Once this principle is established—and consequently a season which begins in November is mapped out in all its principal factors by the end of the preceding season—I cannot think of any possible reason why such information, which is of interest to all our friends, should be kept secret. Therefore, all the operas to be given in the 1951-52 season are now on public record and so are all its directors, designers, conductors, etc., who have been definitely engaged for particular works.

"I hope that most of our patrons will be attracted by these and, incidentally, I think it is also in the interest of our subscribers that they should be told actually before they must renew their subscriptions what they are buying. I have never believed in the principle of the 'pig in the poke.'

"Having said this, I may now be asked why I do not also announce the roster as early as these other details. There are many reasons for this which I do not intend to enumerate here; one of them quite obviously being that not all singers' contracts are or can be settled as early as April; another one is, obviously, that I have to save some excitement for the fall."

Sloan Asks "Met" Tax Lifting

Meanwhile a statement asking for repeal of the Federal admissions tax on performances of non-profit musical organizations was sent by George A. Sloan, chairman of the board of the Metropolitan, to Chairman Robert L. Doughton and the other 25 members of the House Ways and Means Committee in Washington. Mr. Sloan brought to the attention of the committee, holding hearings on the new tax legislation, the situation in which the "Met" finds itself. He said that in 1949-50 the deficit was $324,638, Federal taxes $460,988, and estimated that the deficit for the present season, after the spring tour was concluded, would be "approximately $431,000." Mr. Sloan predicted that "if the admissions tax is continued for five years more, the Metropolitan Opera will be compelled to cease functioning long before the expiration of that period."

DR. HENRY W. LEVINGER.

Naumburg Awards to Three Artists

The Naumburg Musical Foundation will present three artists in debut recital in New York next season, winners of the 27th annual auditions. They are Joyce Flissler, violinist of New York and pupil of Edouard Dethier; Laurel Hurley, soprano of Allentown, Pa., student of Ernestine Williams and Sergius Kagen; and June Kovach, pianist of Los Angeles, pupil of John Crown. The artists were selected from 125 applicants.

Why Songwriters Need Lawyers

By Otto A. Harbach,
President of ASCAP

THERE are more than 150,000,000 people in the United States, and at one time or another most of them have had an idea for a song, a book or a play.

Ideas, as we know, are free, or in the public domain. If I decide to write a song based upon the romantic idea, "I love you," I am unable to prevent the rest of the population from doing the same thing. However, If I can express the thought, "I love you," in a unique manner—as in Irving Berlin's well-known song, Always—then I am in a position to ask my Government to protect my individual expression of this free idea. This the Government does by giving me a number of exclusive rights in my creation, called a copyright.

Having obtained a copyright in my song, I now own a property. It is just as much my property as my house or my car, and no one else may use this property without my permission. I can publish my song in sheet music and sell it; I can license the manufacturer of records to use my song; I can make an arrangement of my work; I can perform my music publicly for profit; and I am given the right to charge you a fee if you use my music publicly for your profit.

Nature of Performance Right

The right to perform publicly for profit, often called the performance right, is the most difficult right for the public to understand. Many people do not realize that the simple act of purchasing the sheet music of a copyrighted song does not given you the right to perform it commercially in your tavern, hotel, radio station or any other profit-making enterprise. Even if you play the music from memory or by ear, you can't perform it publicly for profit without first getting the permission of the copyright owner. This permission is usually in the form of a license which gives you, in exchange for a small fee, the right to perform copyrighted music publicly for profit.

The philosophy behind this right, as well as all copyright, is a part of the tradition governing every free society: "To every man, the fruit of his labors." Just as a farmer has the right to sell his produce, so has the creator of music, art, literature or drama the right to profit from his intellectual endeavors.

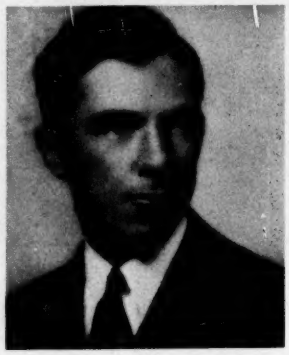
The founding fathers realized that to have a progressive, forward-moving new government, we must offer inducements and incentives to originators of new ideas, devices and creative productions. Hence the Constitution expressly reserves to creative artists certain privileges for their creative efforts. Article One of the Constitution contains this provision:

> "Congress shall have power . . . to promote the Progress of Science and useful Arts, by securing for limited Times to Authors and Inventors, the exclusive Right to their respective Writings and Discoveries."

However, the privilege granted to the creative artist is peculiarly beneficial to the public. The creator receives by statute today an exclusive right to his work for a limited time only. He owns the copyright for a period of 28 years, with the right to renew it for another 28 years. At the end of the 56 years, however, his work becomes a part of the nation's cultural treasury, and belongs to every member of the public.

Putting Teeth in Copyright Act

Although the Copyright Act, which was passed by Congress in 1909 and which is the act under which we operate today, gave the copyright owner the exclusive right to perform his work publicly for profit, the songwriter rarely received the payments due him for



HERMAN FINKELSTEIN, general attorney for ASCAP.

the commercial use of his music. It was physically impossible, of course, for the individual composer to check on all commercial users of music throughout the nation.

That's why ASCAP was born, in 1914, brain child of Victor Herbert and a group of fellow composers. Today, the American Society of Composers, Authors and Publishers (to give the formal name) has more than 2,400 membership.

In addition to serving as licensing agent on behalf of its membership, ASCAP seeks to educate people to a fuller understanding of the property rights of our creative citizens. It has done this not only through the more obvious channels of the nation's courts, but by trying to bring the story of the performance right to music educators, music students and the general public as well.

Memorial Competition Launched

One of the major steps in the Society's education program on the subject of copyright began in 1937. It came to the attention of the Society that there was a lack of emphasis on this subject in our law schools. Even today our foremost law schools rarely list specific courses in copyright.

Therefore, in order to stimulate interest in the subject of copyright among future members of the legal profession, the Society sponsored the National Nathan Burkan Memorial Competition, as a tribute to the man who was its General Counsel from its founding in 1914, until his death in 1936. The Competition is open to students in the leading law schools throughout the nation, and its subject—quite naturally—is the law of copyright.

The Competition is conducted in two stages. First, the Dean of each participating law school chooses the two outstanding essays from the group submitted, and the winners receive the Nathan Burkan Memorial Award. The first prize is $150 and the second is $50. After all the law schools throughout the country have sent the prize-winning essays to the Society's General Attorney, Mr. Herman Finkelstein, a panel of three distinguished judges selects the essay which is the most significant contribution to the field of copyright law. An additional prize of $100 is given to the winner of the National Nathan Burkan Memorial Competition. This essay and four others chosen by the judges of the national phase of the Competition are then published by the Society in "The ASCAP Copyright Law Symposium."

Impetus to Copyright Study

John H. Wigmore, Dean Emeritus of the Northwestern University School of Law, wrote in the preface to the Third Copyright Law Symposium,

> "the subject of copyright has, until recently, been almost wholly neglected in the curricular of our law schools. The Competitions established on the Nathan Burkan Memorial Foundation are changing all this. The coming generation at the Bar is already copyright-minded."

If the new generation of lawyers, as Dean Wigmore points out, is giving more attention to the protection of creative ideas due to the stimulus of the Nathan Burkan Memorial Competition, every man or woman with an idea for a novel, a play or a song will have a greater incentive to express that idea. And in the last analysis our jazz, our symphonic music, our hill-billy ballads, as well as our books and plays, are the expressions of our American culture which can be best understood throughout the world.

ASCAP Holds Elections

The annual ASCAP election was held on March 22, and following the counting of ballots Milton Drake, chairman of the election committee, certified to Otto A. Harbach, president, election for two-year terms of the following members to the board of directors: writer members in the popular-production field, Stanley Adams, Fred E. Ahlert, Gene Buck, Paul Cunningham, Oscar Hammerstein 2nd, Otto A. Harbach, Edgar Leslie, George W. Meyer and Jack Yellen; in the standard writer group John Tasker Howard, A. Walter Kramer and Deems Taylor; publisher directors in the popular-production group, Louis Bernstein, Saul H. Bourne, Irving Caesar, Max Dreyfus, Bernard Goodwin, Jack Mills, Abe Olman, J. J. Robbins and Herman Starr; publisher directors in the standard group, Frank H. Connor, Donald Gray and Gustave Schirmer. Ray Henderson, for many years a member of the board, declined the nomination this year.

The annual membership meeting was held on March 27 in the Wedgwood Room of the Hotel Waldorf-Astoria. Annual reports by Mr. Harbach and by the chairman of the executive committee, and the treasurer, were presented to the members. The membership dinner was given in the grand ballroom. Members who entertained included Sigmund Romberg, Eddie Cantor, Jimmy Durante, Igor Gorin, and Eubie Blake.

Verdi's Requiem Sung Under Walter at "Met"

A Verdi Memorial Concert took place at the Metropolitan Opera House on the afternoon of March 23, preceded by a concert presentation of the Convent Scene from La Forza del Destino, the great Messa da Requiem filled the house with magnificent sound for the delectation of a reverent Good Friday audience. The opera orchestra, the chorus, with the women in choristers' robes of white, four soloists, whose style and voices matched the magnitude of the work, responded elequently to the masterly direction of Bruno Walter. This performance reached a height of combined tenderness and thrilling climactic power which seemed unsurpassed in many seasons' hearings of Verdi's Requiem.

At first, the changes in the familiarized tempi of the well-known divisions were disconcerting. One had the impulse to speed the beat for the fiery Dies Irae, the Quam olim Abraham, and other passages customarily done *presto*. Soon the conviction came that the listener was hearing the Requiem not as a spectacular operatic piece but as a splendid work devised for impressive liturgical service. And one seemed to be hearing for the first time the terrors of the Day of Doom and the whispered peace of the angelic chorale.

While the chorus was precise and effective, singing honors went to the soloists, whose assignments in this score are among the most exacting in oratorio literature. Zinka Milanov gave one of the outstanding performances of her career—one of beautiful line, sustained clarity and, with the exception of a few notes, soaring top tones and notable control of long-spun phrases. Her work, especially in the Quid sum miser, the Lacrymosa, with the finely balanced quartet in the Offertorium and in the obbligato was matchless.

Elena Nikolaidi brought beauty of voice and person to the less demanding contralto measures. Her gorgeous tonal quality and flawless tonality and rhythmic sense were definitely ornamental to the whole. Also impeccable in style and interpretive delivery was Jan Peerce, although a more resonantly focussed tone would have been more telling in the Ingemisco. Cesare Siepi has been heard to better advantage in his opera roles. He seemed somewhat restrained in the less histrionic medium; but his splendidly sonorous voice adequately carried the solo and ensemble portions of the bass-baritone part.

M. C.

De Los Angeles Sings Mimi

Madame Butterfly was given its single performance of the season on March 20, a benefit for the Metropolitan, sponsored by the Metropolitan Opera Guild. Chief focus of interest was Victoria De Los Angeles in the title role, a part in which she was visually exquisite. Vocally, she was excellent, but one had hoped that she would justify a stronger adjective; the music is not ideal for her tones, and there was occasional forcing at the top. But Miss De Los Angeles is a fine artist, and in this, as in all her performances, there were many lovely moments. She had a long ovation from the audience. For the others in the cast, Eugene Conley was a satisfactorily lyric, if histrionically awkward Pinkerton; Margaret Roggero looked and sang well as Suzuki; Giuseppe Valdengo was suave in tone and bearing as Sharpless. Alberto Erede conducted.

M. L. S.

Martial Singher, distinguished French baritone, checks on his phrasing with the aid of a Revere Tape Recorder, for his role of Athanael in the recent revival of Thais by the Philadelphia Civic Grand Opera Company.

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Scores Introduced In Philadelphia

By Samuel L. Singer

PHILADELPHIA. — Two symphonies received belated Quaker City premieres in March by the Philadelphia Orchestra. One was Carl Nielsen's Fifth, led by the Danish composer's compatriot, Erik Tuxen, who is in America for six months at Eugene Ormandy's invitation, to study American orchestras. Tuxen's conducting was assured and mature. The 29-year-old symphony, in two long movements, might be termed a post-romantic work. Lyrically, it was most effective, especially in the second movement; in the first there was some unorthodox and dominant use of the snare drum. This program opened with the Seventh Symphony of Sibelius and featured Menahem Pressler's bravura playing of the Liszt E flat Concerto.

Schuman and Toch Works Bow

William Schuman's Third Symphony, long honored elsewhere, was heard for the first time here. Despite Schuman's superb craftsmanship in using antique forms, the music impressed this listener as being cerebral. Another overdue debutant here was Solomon, who gave a well-rounded interpretation of the Brahms B flat Concerto.

A third belated local premiere was Ernst Toch's Music for Orchestra and Baritone, with the youthful David Daniels as soloist. The first three movements were deeply felt, impressive in their simplicity. The fourth movement, also simply constructed, used one theme to good effect, but it seemed a little too long. Mr. Daniels revealed a voice of good timbre and power, and used it well.

A Beethoven program gave opportunity to compare the thematically-similar Fantasia, op. 80 (last heard here in 1919) and the Ninth Symphony. Maryan Filar made an excellent impression in the Fantasia, and roused a desire to hear him in a piano concerto.

Bidu Sayao pleased again as soloist with the Orchestra in a Pension Foundation concert. She sang, with impeccable taste and good vocalism, arias by Mozart and others, with Ormandy conducting.

McDonald Cantata Premiered

The most successful series of Student (formerly Youth) Concerts in many seasons concluded with an 18-year-old pianist, Claudette Sorel, creating a remarkable impression in Rachmaninoff's First Concerto. Harl McDonald's cantata for mixed voices and orchestra, God, Give Us Men, had its premiere. Written for high school and college groups, it is a facile work with some impressive moments.

Succeeding Alexander Hilsberg, associate conductor, and concertmaster for twenty years, who resigned as concertmaster, effective at the close of this season, to devote all his time to conducting, will be Jacob Krachmalnick, 28, a former Hilsberg pupil, now assistant concertmaster of the Cleveland Symphony.

The Orchestra suffered a loss in the death of its able first clarinetist, Ralph McLane, at the age of 43.

Thaïs Revived by Civic Forces

Operatic highlight of the month was the Philadelphia Civic Grand Opera's successful revival of Thaïs, last given here 19 years ago. Music-lovers came from as far as California to hear it. Florence Quartararo was vocally adequate and dramatically effective in the title role. Outstanding was Martial Singher as Athanael, while Brooks McCormack sang Nicias despite a touch of influenza. Giuseppe Bamboschek conducted with fine feeling. General Manager Anthony Terracciano rates a deep bow for continuing to vary the usual local operatic diet.

The Metropolitan's controversial presentation of the operatic twins locally drew a "thumbs up" for Cavalleria and a relative "down" on Pagliacci. . . .

Eleanor Steber, who recently triumphed as Butterfly with the Philadelphia La Scala Opera, scored again in Traviata. Able support was given by Michael Bartlett and Robert Weede. . . . Earlier, the La Scala gave Aida with less artistic success. Carlo Moresco conducted.

Other Musical Events

Mario Lanza, Philadelphia-born tenor, gave his first recital here, at the Academy of Music, where his audition for Serge Koussevitzky started him on the road to fame. He was presented by the Philadelphia Forum, whose executive director, William K. Huff, arranged that audition. (Lanza acknowledged his debt to Huff in a short and graceful speech.) The singer impressed this listener as having a good voice, and his personality is colorful, but emotional depth was largely lacking. . . . The Ballet Russe de Monte Carlo gave three performances, also sponsored by the Philadelphia Forum. Emma Feldman presented the Robert Shaw Chorale in the Mozart Requiem and varied shorter works, choral highlight of the year; Vladimir Horowitz, who outdid himself, and Gregor Piatigorsky, also successful.

SPRING IS LATE . . . Virginia Davis (foreground), soprano, and Gwendolyn Williams, accompanist, enjoy a ride by dogsled after their concert in Anchorage, Alaska. Next on their schedule are three concerts in California, in Mills College, San Jose State University, and San Francisco.

Maria Carreras Visits South

Maria Carreras, pianist, has returned from recitals in the South. In Baton Rouge, La., she played under the auspices of the Piano Teachers Association, and in Macon, Ga., was presented by the Morning Music Club, in the latter city Mme. Carreras was engaged for the third consecutive year to conduct a class for repertoire, attended by teachers and former students.

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Cleveland Concerts Include New Works

CLEVELAND, O.—George Szell introduced the Overture to King Stephen in a stirring Beethoven program, which included a distinguished performance of the Violin Concerto by Jascha Heifetz and the Pastoral Symphony, with ovational response from overflow audiences.

Rudolf Serkin played a hitherto unperformed Mozart Concerto in C major (K. 503) beside the famous D minor Concerto in his lucid style; Mendelssohn's Hebrides Overture and Three Jewish Poems by Ernest Bloch rounded out an interesting evening.

Guest conducting the Fifth Symphony by Carl Nielsen was Erik Tuxen, who was warmly received for his excellent delivery of a fascinating score full of dramatic leanings and contrasting moods. The second half of the program consisted of Wagner excerpts under Mr. Szell's baton.

Jirak Variations Premiered

Substituting for him at the next pair of concerts was Rudolph Ringwall, who was confronted with the task of introducing the Symphonic Variations, op. 40, by Karel Jirak—a first performance in America. These 13 Variations stem from a romantic vein and are handled with consummate skill that heightened interest throughout their development. The score has the advantage of being readily grasped, notwithstanding its sometimes modern tendencies. Applause was profuse. Handel's Water Music and Rimsky-Korsakoff's Scheherazade completed the program.

Another evening of distinct success for Mr. Ringwall had Tossy Spivakovsky as feted soloist in the Bartok Violin Concerto—in its dramatic tension and conquest of technical pitfalls an overwhelming achievement that brought down the house. Ravel's Mother Goose Suite and the Second Tchaikovsky Symphony were the orchestral offerings.

Israel Philharmonic Heard

Under the Brudno management, a capacity house greeted the Israel Philharmonic Orchestra in a superb program vitalized by Koussevitzky's baton. Their offerings included a Psalm by Ben Haim, the Prokofieff Fifth and Tchaikovsky's Fourth Symphony. Enthusiasm prevailed throughout the evening.

The Bernardi management crowded first class attractions into midseason. Two evenings of the Sadler's Wells Ballet in the large Public Auditorium were deprived of their fullest enjoyment because of the hall's vastness; however, the Ballet Russe de Monte Carlo scored highly on the credit side, presented in the Music Hall. Added to former favorites were first performances of Birthday, Les Elves and Prima Ballerina during the three evenings. Marian Anderson and Ljuba Welitch received ovations and were gracious in their response to numerous encores, Igor Gorin joined the Don Cossacks in a program that aroused enthusiasm. Zino Francescatti was hailed for his violin artistry, while Luboshutz and Nemenoff were heard in a beautiful presentation of two-piano works. Their encores could well have constituted another recital.

Musical News

The Northern Ohio Opera Association reports a rush advance sale for Metropolitan Opera week. First to sell out is Die Fledermaus. Don Carlo will be given on opening night, with Traviata, Barber of Seville, Tristan and Isolde, Trovatore, the Twins, and Don Giovanni completing the list. . . . There has been no dearth of excellent concerts at the Art Museum, Music School Settlement and Institute of Music, as well as many churches. The Mastersingers mixed choir, led by George Strickling, gave their fifth annual concert at Severance Hall in works by Bach, Handel, Christiansen, Owen, and Brahms. John Bankhurst, baritone, was heard in two groups of songs with Louis Boehmer at the piano. . . . Honoring Ernest Bloch on his 70th birthday, the Temple on the Heights gave a program of the composer's works, including portions of his Sacred Service by the choir under the direction of Harold Fink and Cantor Saul Meisels. Josef Gingold, concertmaster of the Cleveland Orchestra, with Harold Fink at the piano, performed the Bloch Violin Sonata; Judith Eisenstein was the speaker. . . . Assistant Concertmaster Jacob Krachmalnik, who next season will assume the post of concertmaster with the Philadelphia Orchestra, and Abraham Skernick, first violist, were heard as soloists in the Mozart Sinfonia Concertante in E flat, a performance of high calibre. . . . At the Museum the Fortnightly Musical Club presented Lee Petersen, pianist, and Janice Schmidt, soprano, sharing the program; the former played works by Chopin, Liszt, Rachmaninoff and Kabalevsky with fluent technique, and Miss Schmidt, accompanied by Dorothy van Sickle, was heard in songs by Fauré, Hindemith, Paul Nordoff and the Cleveland composer, Earl Kelly. ROSE WIDDER.

Birmingham Hears Contest Winners

BIRMINGHAM, ALA.—The Birmingham Civic Symphony Orchestra presented as guest artists the combined choral groups of Birmingham, including one from Birmingham-Southern College, Raymond Anderson, director; Howard College Chorus, George Koski, director; and the Hugh Thomas Chorus of the Birmingham Music Club.

Also presented were the finalists of the statewide contest offered for talented young musicians, in violin, voice, and piano, sponsored by the orchestra, the Alabama Federation of Music Clubs, and the Birmingham News. The orchestra, Arthur Bennett Lipkin conducting, played the Prelude to Act III of Wagner's Lohengrin, and the Adagietto from Symphony No. 5 by Mahler. Dorothy Phillips, violinist winner, played the Wieniawski Concerto No. 2; Anna Cate, soprano, voice winner, sang the solo part in Miriam's Song of Triumph, by Schubert, with the combined choruses and orchestra and Barbara McClain, pianist winner, played the first movement of Mozart's Concerto, No. 24, with the orchestra. Katherine Martinson sang the solo part in Vaughan Williams' Thanksgiving for Victory. The Coronation Scene from Boris Godounoff by Moussorgsky concluded the concert.

The Hugh Thomas Chorus of the Birmingham Music Club will appear in Town Hall, New York, April 23. Barbara McClain and Betty Whittington, pianists, will be accompanists; and soloists will be Hugh Hunter, tenor; Charles Oliver, baritone, and Richard Whitehouse, cellist-accompanist. ALICE GRAHAM.

HOLLAND FESTIVAL 1951

June 15 — July 15 Amsterdam — Scheveningen — The Hague

THE CONCERTGEBOUW ORCHESTRA
CONDUCTORS: Van Beinum—Klemperer—Kubelik—Stokowski—Szell
SOLOISTS INCLUDE: Robert Casadesus—Kathleen Ferrier—Martha Lipton—Isaac Stern—Jo Vincent
PROGRAMME INCLUDES—Janacek: Taras Bulba—Mahler: 2nd & 5th Symphonies, Kindertotenlieder—Bruckner: 8th Symphony

THE RESIDENTIE ORCHESTRA
CONDUCTORS: Dorati—Gui—Van Otterloo—Stokowski
SOLOISTS INCLUDE: Robert Casadesus—Theo Olof—Jaap Stotijn
PROGRAMME INCLUDES: Ravel: l'Enfant et les Sortileges—Mozart: Requiem—Works by Bartok—Kodaly—Shostakovitch—Lukas Foss—Orthel—Frid

THE NETHERLANDS OPERA
CONDUCTORS: Vittorio Gui—Josef Krips—Charles Bruck—Paul Pella
PRODUCERS: Joan Cross—Abr. van der Vies
JANACEK: JENUFA—VERDI: UN BALLO IN MASCHERA—GLUCK: ORFEO (with Kathleen Ferrier)—BEETHOVEN: FIDELIO—MILHAUD: LE PAUVRE MATELOT—JEAN FRANCAIX: l'APOSTROPHE (World Premiere)
THE CAST INCLUDES: Kathleen Ferrier and Martha Lipton (as guests)—Gre Brouwenstijn—Theo Bayle—Otakar Kraus—Frans Vroons

THE ENGLISH OPERA GROUP
CONDUCTOR: Benjamin Britten
PURCELL: DIDO AND AENEAS—MONTEVERDI: IL COMBATTIMENTO DI TANCREDI E CLORINDA (Both works in the realization of Benjamin Britten; first continental performance)
THE CAST INCLUDES: Joan Cross—Nancy Evans—Flora Nielsen—Bruce Boyce—Peter Pears

CHORAL CONCERTS by The Netherlands Bach Society—Netherlands Chamber Choir (programmes include Monteverdi: Vespro—Masses by Haydn, Stravinsky)

CHAMBER MUSIC by Amadeus Quartet—Martha Lipton—Pears and Britten—Rafael and Ludmila Kubelik—Noemi Perugia—leading Dutch groups and soloists

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NEW YORK CONCERTS

CARNEGIE HALL

N. Y. Philharmonic-Symphony, Victor de Sabata conducting, March 25, A.—The all-Wagner program was illuminated by the singing of Eileen Farrell. In the Liebestod from Tristan und Isolde and the Immolation scene from Götterdämmerung the soprano poured out her glorious, long-ranged voice with tone and concept that made the entire delivery illustrious.

Other numbers programmed were the Tristan Prelude; the Preludes of Meistersinger and Parsifal; the Good Friday Spell, from Parsifal and the Forest Murmurs, from Siegfried. M. C.

N. Y. Philharmonic-Symphony, Dimitri Mitropoulos conducting, March 29, E.—Three first performances and Rachmaninoff's Symphony No. 2 provided a concert of unusual content. It opened with Berlioz' overture, Rob Roy, unearthed in 1833, 14 years after his demise, and containing the famous main theme used later in Harold in Italy. Otherwise the overture is rightly forgotten, being only of historic interest.

Krenek's Symphonic Elegy for string orchestra, composed in memory of Anton von Webern, keeps within its threnodic character. It employs the twelve-tone system, which was also Webern's vernacular, but in its melodic structure has close connections with Mahler. The piece was received with respectful applause.

In Malipiero's Concerto No. 4, for piano and orchestra, Mr. Mitropoulos served in the double capacity of pianist-conductor. The work is not distinguished as a pianistic display piece, but it shows a cultured musician in full command of the technicalities of composition. The performance was admirable in its crispness and coordination between orchestra and solo instrument.

While the last two offerings were brain-music, Rachmaninoff's Symphony is an outstanding example of emotional writing. The conductor showed himself as much at home in it as in the contemporary works, and gave a stunning reading. H. W. L.

Oratorio Society of N. Y., March 21, E.—The complete Bach B minor Mass was sung by the Oratorio Society of New York, supplemented by the New York University Chapel Choir, under the direction of Alfred Greenfield. It was the 25th presentation of the Mass during the 78 seasons of the organization's existence. This great work was projected along traditional lines by a well trained and balanced chorus. The singing was fervent and held respect for the sacred text and the music. The orchestra was largely effective. In particular the stirring Cum Sanctu Spiritu and the Crucifixus, with its changing and colorful harmonies, were admirably sung, with telling effect.

The solo quartet consisting of Irena Wisecup, soprano; Lydia Summers, contralto; Ernest McChesney, tenor, and Paul Tibbetts, baritone, gave understanding and well routined versions of their assignments. Mr. Greenfield conducted in commendable and sympathetic fashion, with obvious intimate knowledge of the score. The instrumental soloists were Frank Gullino, violin; Frederick Wilkins, flute; Lois Wann, oboe; John Ware, trumpet; James Chambers, French horn; Harrison Potter, pianoharpsichord, and Hugh Porter, organ. L. C.

Marian Anderson, March 25, E.—Marian Anderson's concert drew the customary admiring throng. The contralto, in general at the top of her artistic bent, sang a Mozart recitative and aria, German lieder and an English assortment including spirituals. There were many demands for encores, met graciously by the singer and her musicianly accompanist, Franz Rupp. M. R.

GLADYS SWARTHOUT displays the "Fight Cancer" flag which she mailed to Santa Barbara, Calif., where it was accepted by Lotte Lehmann on a two-hour broadcast for the benefit of the Cancer Drive.

Jose Iturbi, March 26, E.—The Iturbi showmanship, technical agility, musical tonal production, not always enhanced by interpretative depth, and comfortable keyboard deportment were all present in full measure to the delight of a throng. After the rousing treatment of the final printed number, Gershwin's Rhapsody in Blue, arranged for solo piano by Mr. Iturbi, the artist played numerous popular encores. The tonal menu of pleasant-to-listen-to works also listed the Sonata in A major (K. 331) by Mozart; Symphonic Studies, Schumann; Scherzo in B flat minor and Polonaise in A flat, Chopin; Jeux d'Eau, Ravel; Feux d'Artifice, Debussy; El Puerto and Navarra, Albeniz. A sameness of playing style characterized the Mozart, Schumann and Chopin contributions. Mr. Iturbi's poetic insight when expressed is enchanting, while his general tonal production is smooth and satisfying. He puts on a "good show," and his screen appearances have increased his box-office "draw." H. I. B.

Jorge Bolet, April 3, E.—Mr. Bolet devised a program of gigantic proportions for his recital. All the works he played made a maximum demand on the technical ability of the interpreter, and the technical requirements were met by this prodigious virtuoso with apparent ease. He started with the decorous Prelude and Fugue in E minor by Mendelssohn, following it with Beethoven's Sonata in D minor, op. 31, No. 2. Then came Franck's Prelude, Choral and Fugue and after intermission Schumann's Concerto without Orchestra, op. 14. After two shorter display pieces by Falla, Liszt's Funerailles brought the concert to a close with pianistic pyrotechnics. In musical respects the evening was not always on the level of the technical achievements. The center piece, Schumann's Concert sans Orchestre, is with the exception of the third movement, Quasi Variazioni, Andantino de Clara Wieck, a rather feeble composition. It is boisterous without justifying its aplomb by its musical content, and it is not too grateful for the interpreter. Mr. Bolet's virtuosity impressed the numerous audience greatly, as manifested in the vociferous applause. H. W. L.

(Continued on page 22)

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Ballet Theatre Opens with Novelties

By Rosalyn Krokover

Swan Lake opened the program and Rodeo closed it. That's expectable fare for an opening night of the Ballet Theatre, said opening night occurring at the Metropolitan Opera House on April 9. In between, however, were novelties. William Dollar's Concerto, a revision of his Constantia (set to Chopin's F minor Concerto) was presented; so, for the first time in America, was the Cocteau-Petit Le Jeune Homme et la Mort, danced by the highly publicized husband and wife team of Jean Babilée and Nathalie Philippart.

It is a pleasure to report that Ballet Theatre is still as handsome as ever. Igor Youskevitch and John Kriza are still around to head the male contingent, assisted by such fine dancers as Paul Godkin, Eric Braun and Robert Pagent. Alicia Alonso, Mary Ellen Moylan, Norma Vance, Ruth Ann Koesun, Lillian Lanese and Paula Lloyd are among the women, together with Colette Marchand, who joins the company for the first time. Miss Marchand had been one of the more exciting creatures in Roland Petit's Paris Ballet. The musical director of Ballet Theatre this season is Alexander Smallens, a good man to have around.

There was quite a bit of intermission talk about Le Jeune Homme, most of which involved the propriety of setting a rather grisly story to the Bach Passacaglia in C minor. The libretto of this ballet concerns a man who is waiting, in his Parisian garret, for a girl. She arrives, spurns him. He hangs himself. The figure of Death enters, removes her mask, and leads him over the rooftops. Death, of course, is the girl.

As this listener correlated music and movement, there was no great jarring element. It may have been the Passacaglia, but it was not Bach. Respighi's orchestration is used, which has some particularly swollen, un-Bachian sounds. The instrumentation is particularly rich, and the choreographers obviously were setting their work not to the musical content but to the musical sounds—something entirely different.

Work Is Powerful

The work is pretty much frankly a shocker, an example of choreographic "verismo," built around the superlatively athletic qualities of Babilée and Philippart. In the process of being repelled by the girl, Babilée is scratched, socked, slapped, clawed, kicked and stepped on. As the climax of the work, he inserts his head into a noose, kicks his support from under him, and undergoes the most realistic hanging that the stage has ever seen.

There is a little too much brutality present, too much repetition, and there really is very little choreographic invention. But there is a powerful mood throughout: this work is real theatre. The sets are brilliant, and both of the principals appear to be dynamic personalities. As dancers, it will remain for later ballets to present a more rounded picture. Undoubtedly, though, Babilée is a first-class technician and an acrobat to boot. At one point he made a tremendous leap for a door and seemed to stop abruptly in mid-air, as though the hand of God had pushed against his chest. Philippart, too, is equally dynamic —one of those lithe, suppressed dancers who carries great emotional impact. She might be a good replacement for Nora Kaye in Pillar of Fire.

The audience loved Le Jeune Homme et la Mort from start to finish, and the work will be one of the most discussed ballets of the year, very much à la mode.

Concerto Has Bow

Concerto did not appear too different from its predecessor, Constantia. There were the same breath-taking lifts, the same fleeting mood of lyricism in the slow movement, and some rather transparent devices elsewhere. The work has its moments but does not hold together too well. Dollar seems to have become engrossed with a handful of technical points to the detriment of over-all development. Alonso, Vance and Youskevitch were the principals, and the piano solo was played by Nicolas Kopeikine on a dismal-sounding instrument that must have made him wonder why he ever decided to play the piano for a livelihood.

In Swan Lake, the Queen was danced for the first time in this city by Mary Ellen Moylan, who had Youskevitch as her partner. It was a well-considered characterization that Miss Moylan presented. Rarely has she been so regal and so lyric at the same time; and there were details in her interpretation that suggested a really outstanding Swan Queen when she grows a little more into the part. Youskevitch was outstanding, even for him, dancing with amazing lightness and control. The corps de ballet was a reasonably well trained group. Other dancers in the cast were Rochelle Balzer, Ruth Ann Koesun, Barbara Lloyd and Jenny Workman (the four Cygnets), Michael Lland (Benno) and Edward Caton (the sorcerer).

The sure-fire Rodeo still holds its own as far as audience reaction goes. Jenny Workman was properly appealing as the Cowgirl, Robert Pagent was a manly Head Wrangler, and John Kriza an electrifying (as always) Champion Roper. Opening night's was a new production —settings by Oliver Smith, costumes by Saul Bolasni, all patterned after the precious productions.

In all, by the time the three weeks of Ballet Theatre are up, there will have been nine new productions. The Ross-Ward Thief Who Loved a Ghost, the Petit Demoiselles de la Nuit, Babilée's L'Amour et Son Amour, Maracci's Circo de España, Alonso's Ensayo Sinfonico and Roldan's Pas de Deux, They show that Ballet Theatre is alive to its responsibilities and that it remains as progressive and forward-looking an organization as there is anywhere in the world.

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THE CHOIR CORNER

SchoolsSponsorHearings Of New Sacred Works

Sacred music performances in secular schools are to the fore this spring. Some instances, taken at random and by no means complete, include, in the creative field, the premiere of a new Mass in G by Wayne Barlow in the annual Festival of Music at Eastman School of Music in Rochester, N. Y., next month; in Ohio, the introduction of Thomas Canning's The Temptation of Jesus in Oberlin Conservatory's Festival of Contemporary American Music; and, in the South, the first hearing of Edwin Gerschefski's anthem There's a Man on the Cross, in a gala program at Converse College, Spartanburg, S. C. Honoring Bach are Peabody Conservatory in Baltimore in a three-day sequence, and Baldwin-Wallace Conservatory, Berea, Ohio, with their nineteenth annual Bach Festival in June.

Events of this kind, under auspices of such excellence, augur well for the future of music in American churches and synagogues. Some of the students of these institutions undoubtedly will swell the ranks of choir masters and ministers of music trained in the great religious schools, and bring an ever-increasing standard of performance to their congregations. The congregations, too, have their responsibility in demanding and encouraging the best type of music, both familiar and by new composers.

Peabody Has Bach Fete

BALTIMORE, MD.—The Peabody Conservatory of Music gave a three-day Bach Festival on April 10, 11 and 12, which was opened on the first evening by Nicolas Nabokov, lecturer, composer and faculty member, who spoke on The Life and Works of Bach. The second program featured Dr. Reginald Stewart, director of the conservatory and conductor of the Baltimore Symphony, leading a small orchestra and chorus in chamber music, including the Suite No. 2 for flute and strings, with the solo instrument played by Britton Johnson, first-chair man of the Baltimore Symphony and member of the Peabody faculty; the Second Brandenburg Concerto and the Concerto for Two Claviers and Orchestra in C Major featuring harpsichordists Thomas Dunn and Hugh O'Meagher; the Competition between Phoebus and Pan, sung by a small chorus of 18 voices under the direction of Dr. Stewart. The last event brought Dr. Ifor Jones, conductor of the Peabody Chorus and of the Bethlehem Bach Choir, directing the Peabody Madrigal Singers in Sacred Cantatas Nos. 125, 176, 180 and 182, and the Kyrie in D minor.

SUNRISE SERVICE by choristers near Independence Pass, surrounded by peaks over 14,000 feet high. They gathered here at dawn on Easter. The summit of Ajax mountain is reached by ski tow from Aspen, Colo., seat of the annual summer institute and festival.

Choir Notes

The Westminster Choir, directed by Dr. John Finley Williamson, will appear with the Salvation Army's New York Staff Band in a concert of new sacred music at the Army's Memorial Temple, New York, on the evening of April 21. This will be part of the third biennial Music Leaders' Conference of the SA Eastern Territory. . . . George Markey gave an organ recital on March 28 at the Church of Our Lady of Sorrows, St. Louis. Mr. Markey is organist and choirmaster of the Second Baptist Church in Germantown, Pa.; acting director of the Philadelphia Choral Society; and is on the faculties of the Peabody Conservatory of Music and of the Episcopal Academy. . . . Lincoln Park Community Church, Yonkers, N. Y., celebrated its twenty-fifth anniversary the week of April 1-8. At the April 1 Vesper Service, the choir, directed by Henrietta M. Heins, sang Harry Rowe Shelley's cantata Death and Life, with the soloists Rita Voigtlaender, soprano; Sam Schnitta, Jr., tenor; Nancy Vanderwerff, contralto; Ray Dittbrenner, bass. Ray Skoog, soprano, sang Malotte's The Lord's Prayer at the Re-Dedication Service on April 8. . . . The St. John Passion of Bach will be given at the Church of the Heavenly Rest on May 1 by the Cantata Singers under the direction of Arthur Mendel. Soloists are Phyllis Curtin, soprano; Belva Kibler, contralto; William Hess and Karl Brock, tenors; and Paul Matthen and William Warfield, basses. . . . Margaret Henderson Smith is soprano soloist at St. Paul's Memorial Church, Charlottesville, Va., and on Palm Sunday took part in a presentation of Part II of Handel's Messiah, which was afterward broadcast over station WINA, Charlottesville. She also gave a program for the University of Virginia Hospital.

MUSIC FOR THE CHOIR LOFT

For Organ

A BOOK OF CHIME PIECES FOR ORGAN, issued by J. Fischer & Co., N. Y. $1.30. A dozen solos, most of them of melodious and descriptive nature, by Frysinger, Russolo, Chubb, Gillette, deLaunay-McKinley, Gaul, Floyd, Federlein, Couperin-Clokey, Ungerer, Carlo Rossini and Alexander Russell. Average length, 4 to 6 pages. Registration carefully indicated.

PRELUDE, FUGUE and FANTASY, op. 7, and FOUR PRELUDES AND FUGUES, op. 85, by Reger, both revised by Gerard Alphenaar. Highly erudite, contrapuntal and "meaty," these works offer a challenge to the performer. Edward B. Marks Music Corp., N. Y. $1.25 each.

QUATRE PRELUDES POUR GRAND ORGUE, by Dom Paul Benoit, O. S. B., organist of the Abbey of Clervaux, France, are titled respectively Gaudens Gaudebo (I Will Rejoice); Spiritus Domini (Spirit of the Lord); Dilexisti—Introit du Comman des Vierges (Thou Lovest Justice); and Prelude à un Introit du Premier Mode. These are brief, well-written solos for Roman Catholic Church use. (J. Fischer & Bro., N. Y. $1.50).

TWELVE HYMN-TUNE PRELUDES FOR ORGAN (with or without pedals), by Robert Groves. These are flowing and attractive settings of Veni Emmanuel, Dundee, Stuttgart, St. Albinus, Richmond, Veni Sancte Spiritus, Praise My Soul, Nicaea, St. Constantine, Rockingham, and a concluding Christmas Prelude which employs the themes of In Dulci Jubilo, This Endris Night, and The First Nowell. (Elkin & Co., Ltd., London; Galaxy Music Corp., N. Y.)

SINFONIA FROM THE WEDDING CANTATA, by J. S. Bach, arr. by Hugh Porter; PRELUDE ON THE TUNE EDSALL, by Darwin Leitz; ARIEL, by Garth Edmundson; organ, are attractive and serviceable pieces. Issued separately in the St. Cecilia Series of the H. W. Gray Co., N. Y. (Each 75c.)

CEREMONIAL MARCHES (Processional and Memorial), by Jacob Weinberg, are written for either pipe or Hammond organ and constitute lively works useful for occasional purpose. Published under one cover by Mercury Music Corp., N. Y., $1.)

ORGAN COMPOSITIONS WITH CHIMES (Hammond Registration), compiled and arr. by Ralph Kinder, are arrangements of 16 popular compositions, mostly of descriptive nature, by a variety of composers, including Lemare's treatment of Handel and other works. Decidedly popular in nature. (Theodore Presser Co., Bryn Mawr, Pa., $1.)

SUITE ON 16th CENTURY HYMN TUNES, by George Frederick McKay, is a modern American contribution to organ literature. The sections are labelled Meditation over an Ancient Hymn Tune, Rondolet, Air Varié, Choeur Céleste, and Cortège Joyeux. The Air Varié includes several variations. The manner is simple and melodious. (H. W. Gray Co., N. Y., $1.50.)

MISERERE MEI, by Marcel Dupré. S. Bornemann, Paris. The H. W. Gray Co., N. Y.

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RADIO, TELEVISION: By WILLIAM A. TAYLOR

"Met" Jamboree Carried Over ABC Network

The two-hour "Jamboree" given by opera and Broadway stars in aid of the Metropolitan Opera Fund was carried over the network of ABC on March 24. Masters of ceremonies included Margaret Webster, Lawrence Tibbett, Ed Sullivan, Milton Cross and Clifton Fadiman. In addition to many stars of stage and musical comedy, Alec Templeton was heard in an original "Wagnerian" takeoff; Salvatore Baccaloni and Giuseppe Valdengo in a duet from Don Pasquale; Risë Stevens in an aria from Carmen; Victoria De Los Angeles (radio debut) and Brian Sullivan in a duet from Madame Butterfly; Gladys Swarthout in an aria from Offenbach's La Périchole; Leonard Warren singing the Prologue from Pagliacci; Delia Rigal and Genevieve Warner in a scene from the Marriage of Figaro; Bidu Sayao, Charles Kullman, Valdengo and Anne Bollinger in an excerpt from La Boheme; Kurt Baum in a selection from Trovatore, and Dorothy Kirsten singing Depuis le jour from Louise. Selections from Die Fledermaus were sung by Roberta Peters and Regina Resnik, and there was a piano duet played by Luboshutz and Nemenoff. Popular music included Celeste Holm and Valdengo dueting in Some Enchanted Evening, and Kullman and Risë Stevens in You're Just in Love.

Fausto Cleva and Max Rudolph, Metropolitan Opera conductors, directed the orchestra, and Glen Osser led the popular numbers. The broadcast was produced by Henry Souvaine, directed by Bill Marshall, and the script written by Robert Bagar and Irving Kolodin.

Horowitz's First Recital Broadcast

For the first time, Vladimir Horowitz, pianist, has agreed to make a broadcast from one of his Carnegie Hall recitals. This musical event, which will be Mr. Horowitz's last New York recital until 1953, will be heard over WQXR and its affiliated stations in the eastern States on April 23 (10:05 to 11:00 p.m., EST). WQXR will broadcast the second half of the recital, beginning directly after the intermission. In addition, the radio audience will hear the entire encore period.

Boston Plans New FM Station

BOSTON.—Plans for a new FM radio station for educational broadcasting that will bring the cultural resources of six Greater Boston colleges, as well as the full concerts of the Boston Symphony Orchestra to millions of New Englanders were announced on April 3 by Ralph Lowell, trustee of the Lowell Institute, now members of the Lowell Institute Cooperative Broadcasting Council, to inaugurate the new station, which will feature "live" full-length concerts of the orchestra, broadcast from Symphony Hall, beginning with the 71st season next fall.

RCA Victor Plans Releases

RCA Victor this fall will release a number of full-length opera recordings, Paul A. Berkmeier, vice president and general manager of the Record Department, announced. These include a complete La Traviata made by Toscanini and the NBC Symphony, starring Licia Albanese, Robert Merrill and Jan Peerce; also a studio-recorded performance of Carmen, under Fritz Reiner, with Risë Stevens in the title role and Jussi Bjoerling as Don Jose. The latter issue features the Robert Shaw Chorale.

RADIO NOTEBOOK

The Voice of Firestone, which has been on the NBC network since 1928, and simulcast on NBC-TV Mons., 8:30 to 9:00 p.m., EST, has just signed a new non-cancellable contract for 52 weeks. . . . WOR's Festival of Opera, a two-and-one-half-hour Saturday series of full-length recorded operas, made its debut on the network, March 24 (1 p.m., EST). . . . Robert Rounseville, who sings the part of Hoffmann in the motion picture Tales of Hoffmann, was guest soloist on WPIX's weekly TV Opera Cameos program, April 8 (6:30 p.m., EST) and interviewed by Robert Bagar. . . . Longines Symphonette and Choraliers, long a network feature, made its television debut on CBS, April 12 (10:30 p.m., EST) and will be heard on alternate weeks. . . . Anne Roselle, soprano, is being heard on WABF, Sunday, April 15 (9:30 p.m., EST) in a program including a Mozart selection, and four songs by Richard Strauss; the accompanist, Frederick Bland. . . . Station WDAS, Philadelphia, has joined forces with Robin Hood Dell to premiere a program of recorded music, made by the Dell Orchestra and soloists of past and coming seasons. The series will run for 20 weeks, carrying through to the close of the Dell's summer session, its 22nd year of outdoor concerts opens June 25.

Ana Drittelle in Hawaii

Ana Drittelle, cellist, has completed a tour of the Hawaiian Islands, during which she played all the Bach unaccompanied suites for her instrument, and offered the three sonatas for cello and piano in three programs. She was one of the soloists in the Brahms Double Concerto with orchestra, and gave several recitals with miscellaneous programs. Miss Drittelle, who was trained in the Alexanian-Casals School in Paris, has appeared in the United States. Her last Town Hall recital here was in 1945.

Marino Nardelli in U. S. Tour

Marino Nardelli, pianist, has concluded a season which took him to many cities of the United States and included his second Carnegie Hall recital. The artist, a native of Foligno, Italy, was graduated at fifteen from the Royal Conservatory of Music in Naples and gave his first piano recital at the Sala Degli Artisti. This was followed by appearances throughout his own country and elsewhere. He also taught at Italian conservatories, including the Istituto Musicale Beethoven and the Royal Institute Carlo III. Mr. Nardelli is interested in modern Italian music, and his programs this year included the Neopolitan Rhapsody of Castelnuovo-Tedesco.

Bela Urban's Activities

Bela Urban's programs this season have included several works by contemporary American composers. The violinist played Isadore Freed's Fantasy in the YM & YWHA Contemporary Composer Series, the Berger violin and piano Duo, with the composer at the piano, for the Violin, Viola and Violoncello Teacher's Guild, and presented the Moore Clarinet Quintet at the League of Composers for the WNYC American Music Festival. Mr. Urban is associate chairman of the Contemporary Institute of American Music at the Hartt Music Foundation, Hartford, Conn., where this season's performances have included works of Arthur Berger, Douglas Moore, Randall Thompson, John Cage, David Diamond and Burnett Tuthill.

Besides these activities, Mr. Urban has made discs of the Ravel Sonata for violin and piano, with Virginia Urban; and the Khatchaturian Clarinet Trio with Simeon Bellison and Virginia Urban.

Rosen Professorship for Harvard

The Walter Bigelow Rosen Professorship of Music has been established at Harvard University by Walter T. Rosen and Lucie Bigelow Rosen in memory of their son, a Harvard College graduate who died during World War II. Young Rosen enlisted in the Royal Canadian Air Force early in the war and served as a Flight Officer.

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SILHOUETTES By MARY CRAIG

Cooperation Needed Between The Voice Teacher and Coach

One of the major lacks in career building is understanding and sympathetic cooperation between vocal teacher and repertoire-coach. There are several reasons for this condition—one being the disinclination of pupils to extend their financial commitments beyond the regular "voice" lessons, although it is undeniable that the properly qualified coach-accompanist is of inestimable value to the serious student.

The experienced teacher will be the first to state that complete preparation for concert or opera appearance cannot be encompassed within the limits of the voice lesson. Specialized, intensive work is obligatory, and this can only be supplied by the coach, who is not concerned with vocal technic but with suitable song material presented with due regard for form, delivery of style, text and emotional content.

Role of Music and Words

In order to evaluate the role of the coach, we turned to Arpad Sandor, New York member of that profession, who is known to international audiences also as an accompanist for eminent artists.

Mr. Sandor began his career as a pianist, made his debut as soloist with orchestra in Budapest, and (in 1917) served as editor-in-chief of the first Hungarian monthly, Symphonie. He also translated Liszt's famous essay, The Position of Musicians in Society in the 19th Century. During his later period of living in Berlin and concertizing as a soloist he met notable artists in many fields at the home of S. Fischer, publisher of Thomas Mann, Gerhard Hauptmann and other notables.

Here, in meeting the leading spirits of the different arts and stage in the company of musicians, he relates, "I realized the importance of the written and spoken word in relation to music and practically set my goal for the future to become an accompanist.

"In four years of travelling all over the United States as accompanist to that fine artist, Louis Graveure, I gathered invaluable material for comparative study of European and American musical culture. Especially in the field of vocal art, a rising generation of young singers catered to both the operatic and recital field, eager to learn the finest in German lieder and French chansons, and to prove to the world that the Metropolitan is not exclusively reserved for foreign importation. They all had excellent voices, yet to be trained, but with a good and flexible musical background. The main problem was, and still remains, the terrific problem of different languages as the life stream of full-blooded artistic expression.

Language Difficulties

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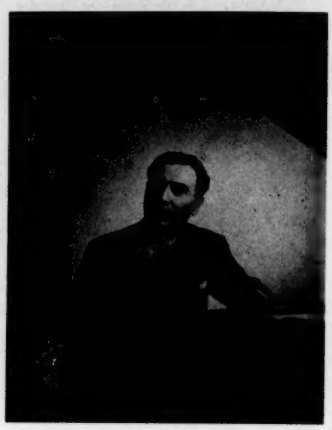

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Bostonians Celebrate Paris' Bi-millenium

By Jules Wolffers

BOSTON.—Frenchmen have never been averse to playing French music, and Charles Munch is no exception. Indeed, the energetic and vibrant Boston Symphony conductor is at his most brilliant when engaged with the fluent logic and charm that distinguishes the best of Gallic output.

Thus it was that the orchestra was the first group in the Hub to celebrate the Paris bi-millenium, stealing a march on the official opening ceremonies, with the 18th pair of programs, on March 9 and 10, dedicated to Paris.

A first performance marked this excellent concert—that of Honegger's Symphony No. 5. Completed last December in Paris, the work was written for the Koussevitzky Music Foundation and is dedicated to the memory of Natalie Koussevitzky. The prevailing mood of the three-movement piece is melancholy, although there are sportive passages from time to time. A lucid and intense performance made this premiere a complete success. It is a powerful and concise work, tersely dramatic and singularly moving. Each movement ends with a drum tap on D, which may explain, in part, the cryptic subtitle in parentheses under the title ("di tre re)."

The rest of the all-Gallic program was splendidly played—Fauré's Prelude to Pénélope, Debussy's Two Nocturnes, and the well-turned Roussel Symphony No. 3.

St. Matthew Passion Sung

The 19th pair two weeks later (a road trip intervened) was given over to Bach's St. Matthew's Passion. In spite of cuts, the performance was still very lengthy according to present-day concert standards. There might be opportunity here to present the St. Matthew uncut, with Part One on Friday and Part Two the following evening. This would solve the problem of length and give subscribers opportunity to hear at least half the work uncut while giving all due reverence to the work as a whole. Critics would, of course, be invited to both halves.

Any performance of this mighty work is a wholesome one. While not every listener sees eye to eye with Mr. Munch's conception of liturgical music, the projection was worthy of respect and attention. The soloists sang with devotion and conviction, with Martha Lipton's contralto particularly outstanding and Adele Addison, soprano; David Lloyd, tenor; Marko Rothmuller, bass, and Grant Garnell, bass, all showing to fine advantage. The chorus, from Harvard and Radcliffe (G. Wallave Wallace Woodworth, conductor) responded effectively in spite of unaccustomed tempi and dynamics. The harpsichordist was Daniel Pinkham and the organist, E. Power Biggs.

Two works made up the 20th program—the first performance at these concerts of the Haydn Sinfonei Concertante for violin, viola, oboe and bassoon; and the Mahler Fifth. With Richard Burgin conducting, Messrs. Krips, Mayes Gomberg and Allard teamed up well with each other and the orchestra. The Mahler was not as successful, but perhaps an overcrowded playing schedule, plus the trip to Washington in honor of President Auriol, may have detracted from the highest playing efficiency.

Operas for Chautauqua

CHAUTAUQUA, N. Y.—Two Verdi operas will be included in the seven scheduled for presentation this summer by the Chautauqua Opera Association, marking the 50th anniversary of the composer's death. These are Rigoletto, scheduled for the final offering, Aug. 17 and 20, and the first Chautauqua presentation of Aida, July 20 and 23. The season opens July 13 with Gilbert and Sullivan's Iolanthe, which is also set for July 16. The other performances are Marriage of Figaro, July 27 and 30; Madame Butterfly, Aug. 3 and 6; Pagliacci and Cox and Box, Aug. 10 and 13. Alfredo Valenti will direct the season, with Alberto Bimboni and Edward Murphy as conductors. Jessie Mockel is chorus director and Winona Bimboni, ballet mistress. Ethlyn Gallagher and Gertrude Trobe are assistants to Mr. Valenti. Albion Adams is the association's business manager.

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Capital Concert Honors The President of France

By James G. Deane

WASHINGON.—President Vincent Auriol of France was accorded an unusual musical honor during his visit to the Capital—the Boston Symphony Orchestra came all the way down from its home city to play him a special concert.

President Truman was there, along with the full top roster of Washington officialdom. Charles Munch, whose idea it all was, launched the program with a stirring rendition of the Marsellaise, followed by The Star-Spangled Banner. Two American works—the School for Scandal overture of Barber and Copland's Quiet City—followed. The rest of the evening was French. Nicole Henriot, petite 25-year-old pianist who once worked with President Auriol in the Resistance, ran fleetly through the Ravel G major Concerto and won such an ovation she had to repeat the final movement. Munch provided a magnificent reading of Symphonie Fantastique by Berlioz. M. Auriol (an amateur violinist), took final bow from his box with beaming countenance, to another ovation. The concert was heard around the world via The Voice of America.

Gallery Festival

The annual American Music Festival of the National Gallery—this one the eighth—opened the next night, with the American University Quartet doing first honors. The group, composed of George Steinert, violin, George Wargo, viola, John Martin, cello, and Emerson Meyers, piano, performed Isadore Freed's Triptych and Robert Palmer's Quartet, and a new string trio by George Thaddeus Jones was given its world premiere.

Walter Spencer Huffman's First Symphony and James Hewitt's The Battle of Trenton were scheduled for premieres later in the series, planned as usual by the gallery's music director, Richard Bales.

Library's 15th Anniversary

The Gertrude Clarke Whittall Foundation celebrates its 15th anniversary of Library of Congress chamber concert-giving this month. Concerts by the Budapest Quartet on the foundation's Strads, with extra artists including Pianist Clifford Curzon and Soprano Uta Graf, and a recital of Schubert's Winterreise by Set Svanholm are scheduled.

Matters of interest have been announced by the National Symphony Orchestra in connection with next season. Sir Thomas Beecham and Leopold Stokowski will return as podium guests, and Artur Schnabel will make his first appearance with this body in one program of Beethoven concerto cycle. The orchestra is abandoning its customary Sunday afternoon series in favor of one on Thursday afternoons.

J. E. Mutch, manager of the orchestra since 1943, is resigning and will be succeeded by John Edwards, presently manager of the Baltimore Symphony. Mr. Mutch plans to enter concert management in New York, after a rest.

EN ROUTE TO ITALY . . . Arturo Toscanini, with his daughter, Mrs. Vladimir Horowitz, is seen off by Samuel Chotzinoff, general music director of NBC. The maestro and Mrs. Horowitz left on April 5 for Milan to join Mrs. Toscanini, who has been ill for some time. A trans-Atlantic phone call brought this decision.

Giants in the Earth, New Opera by Moore, Bows

Giants in the Earth, new opera in English by Douglas Moore, was given its premiere on March 29 at the Brander Matthews Theatre, Columbia University. The libretto is by Arnold Sundgaard, and deals with the lives and problems of Norwegian immigrants settling in the Dakota Territory in the early 1870's.

Although the original novel of the same name by Rolvaag contained many episodes of dramatic interest connected with the hard struggle of settlers in the farming regions of the Middle West—such as drought, cold, the birth of children, the madness of a farmer's wife—these do not coalesce into a stage-worthy book. There is very little sustained power to the libretto; the action moves with marked unevenness, and at times with lapses of dramatic interest.

The music of Douglas Moore is that of a skilled and conscientious craftsman. It succeeds in keeping in the forefront a fine lyric line, and on occasions exhibits episodes of well-balanced emotional stress and melodic richness. There are continuous evidences of outstanding musical quality and dramatic movement in the score.

A splendid singing cast, headed by Brenda Miller as Beret, brought successful musical results to the performance throughout the evening. The other roles were sung by Josh Wheeler as Per Hansa; Roy Johnston as Hans Olsa; Viviane Bauer, Sorrine; Samuel Bertsche, Syvert; Helen Dautrich, Kjersti; Donald Stammen, Ola; James Cosenza, Henry; Ellen Spencer, Anna; Frances Page, Dagmar; Raymond Sharp, a Preacher; Edward Block, O'Hara; Roger Ferrand, Sullivan. Willard Rhodes conducted, discharging a difficult assignment in sympathetic and capable fashion. L. C.

Simon Barere Dies During Carnegie Hall Concert

Simon Barere, eminent pianist, collapsed as he was playing the first movement of the Grieg Piano Concerto with the Philadelphia Orchestra, under Eugene Ormandy, at Carnegie Hall on the evening of April 2. The orchestra stopped and someone called for a doctor, then the pianist was carried from the stage. The concert—a special American-Scandinavian Foundation program, which had opened with the Seventh Symphony of Sibelius conducted by Mr. Ormandy—continued with the cycle of King Erik's Songs, by Ture Rangström, sung expressively by Set Svanholm, Metropolitan Opera tenor.

It was not until after the intermission that the audience was told that Mr. Barere had passed away in a backstage dressing room, despite the efforts of three physicians to revive him. Then Lithgow Osborne, president of the American-Scandinavian Foundation, appeared on the stage and asked the assemblage to rise. He said that it was the feeling of all the musicians present that the concert should be concluded at that point. It was later announced that Erik Tuxen, conductor of the Danish Radio Orchestra, who was to have led the Fifth Symphony of Carl Nielsen in the second

half, would instead conduct the work in a regular New York concert of the Philadelphia Orchestra on April 16.

Mr. Barere was born in Odessa, Russia, fifty-five years ago. He was graduated from the St. Petersburg Conservatory, where he began study at the age of eleven. He was a pupil of Anette Essipoff, and later of Felix Blumenfeld, winning the Rubinstein Prize. In 1929 he left Russia and took up residence in Berlin. Concert tours of European cities followed; he later went to Stockholm to make his home. In 1936 he first came to the United States. His Carnegie Hall debut occurred on Nov. 10 of that year. Since then he had made many recital appearances and was heard as soloist with leading orchestras in this country. His performances were noted for technical brilliance, remarkable fleetness and virtuosity. He had become an American citizen some years ago.

The pianist's remains lay in state for three hours on April 3 in a New York funeral chapel, where hundreds of his admirers paid tribute to his memory. He is survived by his widow, Helen, and a son, Boris.

Price Control on Schools Lifted

WASHINGTON.—Educational institutions have been exempted from price control by the Office of Price Stabilization. This means that many schools and colleges will be able to increase tuitions and other fees as planned next fall.

Issuance of the exemption order ended a controversy which followed initial OPS refusal to permit such increases. Educators protested on the grounds that rising costs—including faculty salaries, maintenance and food—made increases essential.

Price Director Michael V. DiSalle ruled that the general price freeze "shall not apply to the rates, fees, charges and compensation for . . . services rendered in the educational facilities of schools and educational institutions which are providing a systematic and supervised course of instruction in a useful branch of knowledge, art, craft or skill."

Mr. DiSalle is expected soon to issue another ruling which may clarify the status of the private teacher. OPS has not yet decided whether such a person, not connected with an "educational institution," is entitled to exemption from control as a "professional." A list of "professionals" is in preparation.

JAMES G. DEANE.

Stadium Chairmen Named

The Concert Committee for the 1951 summer season of Stadium Concerts, which is making a pre-season drive for $100,000 to underwrite the estimated 1951 operating deficit, now has Mayor Vincent R. Impellitteri as honorary chairman. The Mayor's acceptance was announced in a release early this month by the committee, with the added information that Mrs. Charles S. Guggenheimer, chairman, will also have for the first time this year three associate chairmen and a chairman of finance. Mrs. George Hamlin Shaw, Jean Tennyson and Sophie G. Untermeyer are the associates, and Mrs. Joseph A. Neff, chairman of finance. Vice-Chairmen of the Stadium Concerts Concert Committee for the 1951 season include Mesdames William C. Breed, Walter C. Korn, Arthur Lehman, Oswald B. Lord, Clare Boothe Luce, Arthur V. McDermott, John T. Pratt, and William Rosenwald.

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Chicago Lauds Walter's Return

By René Devries and Dosha Dowdy

CHICAGO.—Bruno Walter led the Chicago Symphony Orchestra as guest conductor in its regular mid-week concerts, March 29 and 30. The genial master of the baton received a royal welcome upon his appearance, the orchestra standing and the audience following suit, to pay respect to a musician who has given us so many pleasures. The all-Mozart program for these concerts added to his own glorification and to our own delight. True, the C Major Symphony, the "Jupiter," has been exploited often by noted conductors, but to this reviewer none brought out its contours so finely as did Walter. He took some of the tempi slower than is customary in order to articulate every phrase with lovely nuances, neither too light, nor ponderous. If Mozart and Walter were the heroes, the players deserve praise, for they performed beautifully and afforded another opportunity to sing the praise of the entire orchestra, certainly one of the world's best today.

After the intermission, we heard the Requiem. Walter, who is as fine a choral as orchestral leader, found in the combined organizations of Northwestern University a body of fine singers trained to a nicety by their director, George Howerton. The performance was further enhanced by a quartet of singers chosen with care, whose musicianship must have warmed the heart of the conductor as it did that of the audience. Nancy Carr, of the angelic soprano voice; Nan Merriman, contralto of high quality; Eugene Conley, versatile tenor; and Cesare Siepi, a noble bass, sang the music allotted to them with authority and tonal beauty.

Dallas Symphony in Concerts

The Dallas Symphony Orchestra appeared in two concerts at Orchestra Hall, March 24 and 25. The orchestra from "down south" had the good fortune to have Mischa Elman as soloist for both concerts. His playing of the Tchaikovsky and the Beethoven Concertos pleased the audience greatly. The orchestra gave him fairly good accompaniments, but came into its own in the purely orchestral numbers. Two noteworthy novelties were brought forth at these concerts—Hindemith's Symphonia Serena, and Mennin's Symphony No. 5, both commissioned by the Dallas Symphony. The orchestra impressed us as being a fine instrument, composed of expert musicians alert to their conductor's most minute demand. The strings are its foremost asset, though the woodwind and brass sections are uncommonly fine too. Walter Hendl, the conductor, is a leader musical to his finger tips—his beat is easy to follow and under his guidance the ensemble sounded as a body of well disciplined orchestra players bent on giving of their best.

Hendl proved a fine projector of the music programmed, and is also an expert transcriber, if we take as criterion his arrangement of the Bach Fugue in G minor ("The Great"). All in all, the visit of the Dallas Symphony can be pronounced a success, as was manifested by the prolonged applause extended.

Eaton Soloist at Pop Concert

Roy Eaton, young Negro pianist, whose talent has won him the $1,000 Chopin scholarship (in a national competition conducted by the Kosciuszko Foundation) as well as other awards including the Naumburg Scholarship (which provided him with a year's study abroad), was soloist at the Chicago Symphony Orchestra Pop concert of March 31 in Chopin's F Minor Concerto, No. 2, with George Schick conducting. The gifted pianist, with sympathetic orchestral accompaniment, gave an extremely musical performance—one not only finely sensitive to the full beauty of the work, but equal to its intricate technical demands. Mr. Eaton is never a robust pianist, nor does he as yet show a flair for bravura—an asset which may be more easily cultivated than could the finer qualities, already ripened, which the gifted young pianist now possesses. There was a certain uninhibited exuberance bespeaking this young artist's simplicity of spirit, which, together with his successful performance in his debut here, won for him six recalls to the stage.

Orchestral works programmed were Weber's Overture to Abu Hassan; Mozart's Symphony in B flat major (K. 319), performed with the clarity, delicacy and spirit which it demands; Strauss' Suite from Der Rosenkavalier, with all of its irresistible charm brought forth, yet given subtle restraint; and Borodin's Dances from Prince Igor, which (given with the combined choruses of Schurtz and Lindblom High Schools) closed the concert on an animated note.

Roosevelt Quartet Premieres Jirak Work

A first performance of Karel Jirak's Fourth Quartet (1949), featured on the Roosevelt College String Quartet's concert in Fullerton Hall, March 28, was well received by the ensemble's usual large audience, which expressed its appreciation to the composer in person. Mr. Jirak has imbued the work with freshness, and with attractive musical ideas skillfully articulated and given direction and purpose throughout the full form, until its abrupt close. Members of the quartet gave devoted and well synchronized performances to the three works programed, which in addition to Jirak's, included Beethoven's Quartet No. 11, op. 95; and Brahms' Sextet in B flat major, op. 18, with guest artists Harold Kupper, viola; and Joseph Sciacchitano, cello.

Irene Schreier's Recital

Irene Schreier, pianist, again filled Kimball Hall for her second Chicago recital, on March 27. The attractive young pianist reestablished herself as a serious musician, and one who has been diligent in cultivating her rich talent. There was much highly admirable and enjoyable playing, for Miss Schreier possesses innate musicality, a facile technic, and plays with an ease and assurance which make for relaxed listening. A detracting feature of the recital was the lack of contrast in style, particularly pronounced in the main body of the program, including the Fantasie in C minor by Mozart (K. 475) and that in F sharp minor by Mendelssohn, op. 28, Four Sonatas of Scarlatti, and Beethoven's Sonata in F sharp major, op. 78

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GERALD SMITH, concert baritone, and member of voice faculty of Northwestern University, was presented in recital April 1 at Lutkin Hall on the University's Evanston campus.

—which in itself lacked sufficient contrast. But there were refreshing musical abandon and personal conviction in the performance of Bartok's Six Roumanian Folk Dances, and three Chopin Mazurkas (G sharp minor, B major, and B flat minor) were charmingly played. A number of encores were added.

Mozart Opera Staged

Mozart's Abduction from the Seraglio, presented jointly by the Chicago Musical College and the University of Chicago, drew capacity audiences to Mandel Hall on March 30, 31 and April 1. Siegmund Levarie, who conducted, succeeded in capturing a great deal of the opera's magic, particularly with the orchestra. William Abbott, as Pedrillo, contributed greatly to the freshness and sparkle of the performance by his natural stage sense and by the ease with which he used his radiant voice. Andrew Foldi's portrayal of Osmin, was excellent, too. Ruth Shalett was cast as Constanza; Dorothea Brodbeck, as Blonda; Salvatore Saverino, as Belmonte; and Julio Pro as the Pasha. Staging by Betty Lou Everett. R. B.

"America In Music" is the theme of the exhibit in the Music Department of the Chicago Public Library during April. Original copies of American songs of the 1850's and 1860's will be on display, including well known works of Foster, Gilmore, Henry Work, George Root, H. P. Dank and Alice Hawthorne.

Cosmopolitan School Concert

The Cosmopolitan School of Music in its Scholarship Fund Concert presented in the Eleventh Street Theatre, April 1, one of the best orchestras to be found in any of our music institutions. The high standing of this ensemble is no doubt due to its conductor. Tauno Hannikainen, erstwhile associate conductor of the Chicago Symphony Orchestra, and recently appointed permanent musical director of the Helsinki Symphony Orchestra in Finland. The orchestral works programmed —the Bach-Albert Prelude, Chorale and Fugue; German's Three Dances from Henry VIII; and the Finale: Allegro, from the Beethoven Fifth were played with the clarity, musical understanding, and assurance expected only from a professional organization. The players further acquitted themselves admirably in furnishing uncommonly fine accompaniments for the three soloists: Elizabeth Strahocky, a well trained mezzo, who gave an authoritative account of Gluck's Che faro from Orfeo; Bertine Corimby, who displayed distinct talent in her performance of the second and third movements of the Bruch G minor Violin Concerto; and Joseph Cech, who disposed of the first movement of Tchaikovsky's B flat minor Piano Concerto with dramatic flair and musical abandon. The soloists were heartily feted for their successful performances. Mr. Hannikainen was given enthusiastic applause.

David Austin Studio Events

Students of David Austin, bass-baritone, presented recently in recital at the American Conservatory, were Robert Wright, Richard Beckett, Ruth Behrens, Tom Williams, Edward Johnson and Robert Nesmith.

Edward Johnson is baritone soloist at the Avalon Park Community Church; Robert Nesmith, soloist at St. Paul's Episcopal Church, was heard recently in Psalm 144 (solo cantata for baritone and pipe organ) by Eric DeLamarter; Paul Rude, tenor, soloist and choirmaster at Moreland Lutheran Church; Tom Williams has been presented several times on the Pepsi-Cola Show over WGN-TV, and soon to be heard in the new Air Force show over WNMP—Operation Music. Mr. Williams was featured in a program by the St. Christopher Church Women's Club.

Mr. Austin, in addition to his activities as voice teacher and coach at the conservatory, is bass soloist at Kenwood Evangelical Church, and recent engagements include appearances in Verdi's Requiem and Hendel's Messiah in Grand Rapids, Wheaton, Des Plaines and Chicago.

North Side Symphony's 10th Anniversary

The North Side Symphony Orchestra, Milton Preves, conductor, will give its final concert of the season at Thorne Hall, Sunday afternoon, April 22, at 3:30. To celebrate this, its Tenth Anniversary Concert, a contest was recently conducted for two soloists to appear with the orchestra. Those chosen were Jean Crandle, soprano, and George Cherry, pianist. The program contains Dvorak's Fifth Symphony, Brahms' Piano Concerto No. 2, Depuis le Jour from Charpentier's Louise, Tchaikovsky's Polonaise from Eugen Onegin, and Elgar's Pomp and Circumstance.

Musicians Advisory Council Auditions

The Musician's Advisory Council, a "clearing house for musicians," will conduct auditions to help young artists of unusual merit.

"Every effort will be made to place them, according to their ability in the fields of radio, opera, musical comedy, and teaching," a statement by the group sets forth.

"They will receive financial aid for both personal and educational purposes. The Auditions Committee reserves the right to accept or reject any applicant for a hearing, if the applicant does not qualify for the high standard which must be maintained. This year the auditions are to be held for singers only. The Musicians Advisory Council is not affiliated with any other organization." Auditions are scheduled to start on May 10. Applications for hearings may be secured from Mrs. William Cowen, chairman of the Musician's Advisory Council, 424 West Oakdale Avenue, Chicago 14, Ill.

Cleveland West Shore Series

CLEVELAND.—The West Shore Concert Series, held monthly at the Lakewood Community Center, is presenting six events this season, stressing Cleveland talent. In the three concerts already given, those heard were Reta Beihle Alder, pianist; Howard Roberts, tenor; and the Faculty Quartet from the Cleveland Music School Settlement, appearing jointly with Joyce Rowbotham, soprano.

The remaining programs include: April 20, Frederick Koch, pianist and head of this series; May 4, seven young Cleveland composers in a list including a capriccio for two pianos by Earl Kelly, three Songs by Hale Smith, Sonata for piano by Robert Brintnal, Sea Charm (song cycle) by Jon Borowicz, Lamentations for soprano by Alex Shapiro, American variations for two pianos by Frederick Koch, and Quartet in E minor by Howard Whittaker; May 25, Kathryn Nussbaum, soprano, with Desmonde Ward at the piano. Most of these soloists studied at Cleveland Institute of Music.

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NEW YORK CONCERTS

(*Continued from page* 12)

Julian Karolyi, N. Y. debut, April 4, E.—The Hungarian pianist, who came to this country under the sponsorship of the Protestant and Eastern Orthodox Churches of America as a displaced person to be resettled here, opened his debut recital with Bach's Chromatic Fantasy and Fugue, following it with a group of Chopin pieces and Liszt's B minor Sonata. He is a musician who lacks discipline, but he has imagination and basically excellent potentialities. Most of the time his efforts were marred by an unreliable technique, despite an enticing, colorful touch and fleet fingers. The Chopin interpretations had moments of moving beauty, but these often gave way to rushed passages not cleanly articulated. The Liszt Sonata, due in a somewhat erratic reading, suffered from inconsistency. Most of the lyric episodes were captured well, and often technical bravura was evident, but as a whole the version was not always convincing. His indiscriminate use of the pedal was inimical to the clearness of his playing. Compositions by Ravel, Kodaly, Debussy and Saint-Saens closed the list. H. W. L.

TOWN HALL

Aurora Ragaini, March 16, E.—Addressing herself to an unhackneyed plan of piano works, Miss Ragaini disclosed good musicianship, sincerity, and mainly firm command of her instrument. A memory slip was cleverly handled in Brahms' "Edward" Ballade, op. 10, No. 1, an outstanding item negotiated by this pianist. The first half of her program embraced cleanly executed early Italian music, a Gagliarda by Frescobaldi; an Arietta by Leo; Andantino in G major, Rossi; Sonata in A major, D. Scarlatti; Aria, Minuetto and Toccata Settima, A. Scarlatti; also the Prelude, Chorale and Fugue of Franck. The last-named lacked interpretive depth and sure technical playing at certain points. Miss Ragaini gave pleasure by her performances of Debussy's La Cathédrale engloutie and La puerta del Vino; Satie's Gymnopédie No. 1, and Sonatine Bureaucratique; Schubert's Impromptu, op. 90, No. 3, Sibelius' Barcarola, op. 24, No. 10, and Caprice, op. 24, No. 3. Encores were demanded by the good-sized, appreciative audience. H. I. B.

Hrach Jacoubian, N. Y. debut, March 17, E.—Mr. Jacoubian, violinist, with Adela Hay at the piano, played Beethoven's Sonata in E flat major, op. 12, rather tentatively, coming into his own with the rendition of his own composition, Concerto Rhapsodique. The youthful artist has written a grateful piece for himself which in its romantic and rather mellow moods gave him a good opportunity to display his warm and expressive tone and reliable technique. In pieces by Bloch, Ravel, Komidas, and Samuelian, all of them in the lyric vein and especially appropriate for the amiable talent of Mr. Jacoubian, he divulged charm and an appealing musicality. Saint-Saens' Introduction and Rondo Capriccioso closed the program, and encores were given. H. W. L.

Fred Thomas, March 18, A.—The young baritone, with Otto Herz at the piano, was heard in a lengthy and comprehensive song program ranging from a Bottegari air and Handel's Perfido (from Radamisto), to fine songs in English by Gregory Mason and the writing team, Bone and Fenton. Mr. Thomas also included Die Ehre Gottes in der Natur and Ich liebe Dich of Beethoven and three of the Schubert lieder. He completed his list with unhackneyed and dignified Spirituals. Vocally, the singer showed that he had much to offer. He disclosed admirable tonal quality, considerable ease in phrasing and in clarity of utterance. His poise and expressive ability were pleasing assets. Mr. Thomas is a singer who seems to understand text and vocal meaning, and he employs a musicianly approach to both. M. C.

Beveridge Webster, March 19, E.—A program of size included the Sonata in D minor of Bach, Schubert's Unfinished Sonata in C, the B minor Sonata of Liszt, Ravel's Valses Nobles et Sentimentales, and three selections from Petrouchka by Stravinsky. Disappointing was the billing of such items as the pretentious Liszt piece and the Stravinsky Suite, which does not effectively reduce from orchestra to piano. Brilliant playing of these works made one remember all too sharply the fine readings this artist has often provided of more worth-while material, much of it penned by today's composers. The Bach Sonata's slow movements were too romantically traversed; the faster ones beautifully colored, for all that they were played a shade too fast. The interesting Schubert work received a smoothly powerful and sensitive reading, and the artist's treatment of the multi-hued Ravel Valses, while possibly not altogether Gallic, was still completely absorbing. E. S. B.

Charles Rosen, N. Y. debut, March 20, E.—A gifted, well trained pianist above the average in performing calibre, Mr. Rosen played to a good-sized audience soon aware of that fact. The Haydn Sonata in A flat major, No. 43, was done with sound judgment in dynamics, tonal balance, and pedaling; his work proved musical, sincere, of generally sure technique. Beethoven's monumental Sonata in E major, op. 109, emerged with acceptable tonal effect, reverential treatment, and authentic tempi. Four Debussy Etudes were impeccably played; Bartok's Three Etudes, op. 18, and his Roumanian Dance No. 1 completed the first half, the latter stirring by its sheer virtuosity. Part Two brought a Chopin group, including the Mazurkas in C major, op. 24, No. 2, and A flat major, op. 52, No. 2, and the Polonaise-Fantasie, op. 61. Martinu's delightful Polkas in E and A were topped by Ravel's Alborada del Gracioso, and many encores. H. I. B.

Felicja Blumental, March 21, 8:30.—Heralded by critiques from Europe and London Decca recordings, the Polish-born pianist drew a large, enthusiastic audience, including many notables, for her New York debut. An artist of evi-

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WHO'S WHO in CONCERT PROMOTION

JAMES S. LOMBARD, Director of Department of Concerts and Lectures of the University of Minnesota, co-manager of the Metropolitan Opera season in Minneapolis, and executive secretary of the International Platform Association. Mr. Lombard is a native of Minnesota, at one time was a petroleum engineer, and later an army chaplain. He was appointed to the University of Minnesota as field adviser for the General Extension Division in 1938, five years later became head of the Correspondence Study Department, and within the same year was made director of the newly-organized Department of Concerts and Lectures. The service which he heads now presents some 6,000 programs annually of lecture, entertainment, and music, climaxed, of course, by the University Artists Course and Metropolitan Opera Season. His hobby is fraternalism and he heads the world-wide youth work of the Independent Order of Odd Fellows. He is executive secretary of the International Platform Association, and editor-in-chief of its official publication, Talent Magazine.

dent sensitivity and glowing temperament, Mme. Blumental played nervously in the first half of her program but showed translucent brilliance and superior digital skill at moments throughout and especially in the numbers listed after the intermission. Basically, her tone was pleasing and the line of lyricism clear and vitally sustained. Authenticity of style and touch marked the Scarlatti-Tausig Pastorale and Capriccio, the Bach-Liszt Prelude and Fugue and the middle movement of the Haydn Sonata. In the Brahms Paganini Variations some blemishes did occur, evidently due to over-anxiety and tension. Greater ease and facility, in performance eventually clarified and smoothed the apparent difficulties in rhythm and balance. Beginning with the Chopin, Mme. Blumental gave an excellent account of her pianistic ability; the quaint Sonatina of Kabalewski, the La Fileuse of Melcer (twice encored) and the difficult, striking White Indian Dance of Villa Lobos concluded a variable but remarkable performance. The printed program was extended by numerous additional encore pieces. B. C.

Jacob Marcus, N. Y. debut, March 22, E.—The tenor presented Ye People Rend Your Hearts, from Mendelssohn's Elijah, the aria Il mio tesoro, from Don Giovanni of Mozart, a French group, songs of Schubert and Wolf, a group sung in English, and five Israeli songs. The artist's clear, somewhat light, though not small-sized voice was knowingly used; the Schubert and Wolf pieces, as well as L'Invitation au Voyage of Duparc and Ici bas of Fauré, emerged with considerable success. The material in the contemporary English and Israeli groups was less noteworthy, although a fetching rendition of the Niles arrangements of the fine The Rovin' Gambler and The Gambler's Lament deserves special mention. Warner Bass provided excellent piano support. E. S. B.

Leonor Umstead, N. Y. debut, March 26, E.—A highly poetic and musical personality, good technique, and a beautiful tone were revealed by the youthful pianist. An unusual amount of soft and delicate colors graced her performance, though she employed a measure of grander sonority in climactic passages. Particularly clear-voiced, thoughtful, and subtly constructed was the fugue of Bach's B minor Organ Prelude and Fugue in a fine transcription by William Spielter. Young Alan Mandel's Toccata sounded brisk and energetic. Fauré's D flat Nocturne and F minor Impromptu were wonderfully dreamy and elusive. The Schumann Toccata emerged excellently. The Schubert A major Sonata, op. 120, and Chopin's E minor Nocturne, F minor Fantasy, F minor Etude (op. posth.), and F minor Ballade had much tenderness, imagination, and ardor. At a few points a more careful study of the pedal seemed necessary, and a more powerful projection of these affecting interpretations was needed. E. B.

Joan Holley, N. Y. debut, March 27, E.—In her formal New York bow, Miss Holley disclosed a genuine pianistic gift, plus a serious, intelligent approach and technical control indicating potentials which should mellow into complete artistry with continued, intensive playing. On the exacting program, Miss Holley listed the Bach-Tausig D minor Toccata and Fugue; the Beethoven Sonata No. 3; Brahms' Intermezzo in B flat minor and the G minor Rhapsody; Chopin, Debussy, Liszt compositions, and the Naïla Waltz by Delibes-Dohnanyi. Of all her well-schooled selections, the young pianist seemed at her best in the opening Bach and in the brilliant final pieces. An appreciative audience applauded several additional numbers. M. C.

William Kapell, March 28, E.—After an absence from New York platforms of three years. Mr. Kapell returned with proof that he has added greatly in the meantime to his stature as an artist. The pianist revealed a wide coloristic scale, a consummate technique and musical conception in such widely varied works as the introspective Bach Partita in D major; Aaron Copland's Sonata (1941), with its spacious design and percussive effects; Debussy's intimate and delicate Children's Corner suite; and Liszt's brilliant Hungarian Rhapsody No. 11. All these were convincingly set forth, particularly the delicious little Debussy works, and the reception was ovational, resulting in the addition of many encores, following the stunning technical display in the concluding Liszt bravura piece. H. W. L.

Marie Broadmeyer, N. Y. debut, March 29, E.—The contralto's tastefully chosen and assembled program included works of Rossi and Cherubini, groups of Schu-

(*Continued on next page*)

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NEW YORK CONCERTS

(Continued from preceding page)

bert and Brahms, songs of both Clara and Robert Schumann, and a final group sung in English. Miss Broadmeyer's voice owns both a rich weight and a pure-toned cutting edge; this most satisfactory synthesis of vocal qualities was used with searching musicianship in such offerings as the lovely Ah! rendimi of Rossi and in the seldom heard aria, Ah! che forse ai miei di, from Cherubini's opera, Dema Fonte. A lack of full projection at times, possibly due to incomplete breath control, did not prevent such works as Schubert's Sehnsucht and Es steht ein Lind of Brahms from being revealed with considerable beauty of voice. Ernst Wolff's accompaniments, excellent at all times, were particularly effective in the German songs. E. S. B.

Middlebury College Choir, Ward Bedford, director, March 30, E.—Appearing under auspices of New York-New Jersey Alumnae, this mixed choir of about 50 youthful singers reflected credit on its director. Pitch adherence, nice shading, good tone production were maintained throughout a difficult program. Sixteenth century choral works in the first half were by Des Pres, Byrd, Dowland, and Weelkes. Part two held modern works, the 13th Psalm (1948) and 150th Psalm (1948), both composed for the Middlebury College Choir by Jean Berger; Christ is Risen (1950), also written for the group by Normand Lockwood; Egbegi (1936), Camargo Guarnieri; and Rejoice in the Lord (1946), Ludwig Lenel. Dr. Berger, member of Middlebury College music faculty, and Mr. Lenel were present to take bows. The program concluded with spirited college songs. H. I. B.

Catalina Zandueta, N. Y. debut, April 1, A.—An attractive debutante, Miss Zandueta, who comes from the Philippines, revealed a clear soprano voice of bright natural quality, but one which needs further training in production. Possibly because of nervousness, her line was uneven, a smooth phrase sometimes followed by others not so well negotiated. With her pleasing gifts, she would do well to concentrate on technque. The program had two arias, one from Catalani's La Wally, the other from Charpentier's Louise, and there were early classics, a Schubert group and other numbers in German, the usual English group, and Filipino and Spanish folk songs, the latter sung with spirit and charm. She was accompanied by Frederick Bland. D. T.

Rose Raymond, April 1, 5:30 p.m.—The experienced pianist gave evidence of a warm spirit, a musical and frequently large tone in her playing. She offered an interesting if standard program of works by Beethoven, Scarlatti, Haydn, Schumann, Chopin and Liszt. Many pages of the Haydn D major Sonata had sprightliness, and there were fluent and pleasing performances in other works also. One felt, however, that there was some excess weightiness and occasional debatable details in other works, including the Beethoven Rondo, op. 51, No. 2, the Schumann G minor Sonata, Chopin's B flat minor Scherzo, and the Liszt E major Polonaise. E. B.

Margaret Turnley, N. Y. debut, April 3, E.—Miss Turnley, well known from

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FILIPPO NAVI, tenor (formerly Ivan Philippenko) is celebrating his 20th anniversary. He is pictured here as Edgardo in Lucia. Mr. Navi teaches voice, repertoire and opera in New York and Mt. Kisco, N. Y.

her appearances in Broadway productions, revealed in her first Manhattan recital that her gift is especially for the stage. While her voice is pleasant in timbre and has a charming appeal, it is somewhat limited in volume and expressive flexibility. She has excellent diction and unusual mimic capacities, analyzes the mental and emotional contents of her texts with great intelligence, and by these means drives home every point, including the most delicate psychological shadings. Her program, apart from baroque arias, included a song cycle by Wilhelm Grosz on texts by Christian Morgenstern, and French composers such as Delibes, Roussel and Ravel. Arpad Sandor played accompaniments with sensitive musicianship. F. A. K.

TIMES HALL

Mary Louise McKenna, March 16, E.—With assisting pianist Norman Voelcker as soloist in the Chopin Ballade in F minor, the soprano gave a diversified program, singing with warmth, clear tone and interpretative understanding. Miss McKenna was at her best in the opening classic group of Handel, Pergolesi and Bach and in the charming American Folk Song numbers. The Ah! Perfido air of Beethoven and the Brahms appeared to need a longer period of singing experience, although everything was delivered with stylistic good taste and a background of musical schooling. M. C.

Una Hadley, N. Y. debut, March 18, A.—The American pianist is an excellent technician whose fleet fingers overcame the difficulties of her program victoriously. She also is an understanding musician, especially in pieces of classical character, as she proved in the three Sonatas by Scarlatti and the Sonata by Galuppi in her first group, which opened with the Bach-Siloti Organ Prelude in G minor. Though in Chopin's B flat major Sonata she exhibited a warm tone and was technically up to its demands, the romantic piece seemed to be less in her vein. On the other hand, she was very effective in Rachmaninoff's Prelude in E flat major, op. 23, No. 6; Dohnanyi's Rhapsody in E flat minor, op. 11, No. 4, and above all in the impressionistic Fountain of the Acqua-Paola by Griffes. Altogether, her recital acquainted the New York audience with an artist worth while watching. H. W. L.

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Paul Loyonnet
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Adele Jackson
Otto Lehmann
Beverly Kirk
Helen Martin
John H. Patrick
William Reid
Marian Rudley
Charles A. Ruetschi
Francis Rynas
Paul A. Smith
Dean Allen Verhines
Ruth Waycott

Early Music Foundation, March 21, E.—A program of early Italian Music presented by Ruth Kisch-Arndt, contralto, the director; Moon Kim, soprano; Seymour Mandel, baritone; Genevieve Nichols, violist; the Madrigal Group of Vassar College, E. Harold Geer, conductor; the Recorder Group of the Musicians' Workshop; and the Brass Ensemble, Gunther Schuller, director. The Vassar group of 15 young women showed strict adherence to pitch, thorough rehearsal and an intelligent grasp of their difficult assignment in a cappella partmusic of the 14th and 15th centuries, including works by Landini, Ciconia, Festa, Vecchi, Banchieri and others. The Brass Ensemble of two trumpets and two trombones opened and closed the concert, a Gabrieli Ricercare being played best as a cheerful fanfare and coda. Mr. Mandel, accompanied by the Brass Ensemble, acquitted himself well in Monteverdi's Orfeo Prologa: La Musica. Mme. Kisch-Arndt scored the evening's artistic feat by impressive singing of Rossi's setting of the 128th Psalm in Hebrew, and Perti's Scioglie omai lenevi, both numbers accompanied by the Brass Ensemble. Five dancers from the Choreographers' Workshop (Valentina Oumansky, choreographer), accompanied by recorder and percussion, performed anonymous Italian Dances of the Medieval and Renaissance periods and, to the accompaniment of Miss Moon's soprano intonations and recorders, three Italian Villanellas of the 16th Century, arranged by Erich Katz. It was an interesting and "different" evening. H. I. B.

Anna Shenderoff, March 27, E.—Much of this fine artist's program was attractively out-of-the-way, the only exception being the Carnaval of Schumann. It was accorded a reading of considerable interest; in addition to an over-all serious approach, the pianist did a remarkably logical job of fitting together the various sections and differing tempos within a section. Credit is surely due Miss Shenderoff for presenting such works as the attractive Rameau Les Cyclopes and Musette en rondeau, as well as a superb sonata of Haydn in E flat, the well-knit Theme and Variations, op. 73, of Fauré, three folk-like Martinu Polkas, and the spontaneous and bracing Sonata No. 3, op. 28, of Prokofieff. All emerged in sensitive, musically meaningful, technically adept performances that thoroughly held the attention of a receptive audience. E. S. B.

Paul Gurevich, N. Y. debut, April 1, A.—A newcomer to the New York scene, the 18-year-old violinist played a program spanning the Bach Preludium and Gavotte from Partita No. 3, Mozart's Concerto No. 4 in D, the Introduction and Rondo Capriccioso by Saint-Saens, Bloch's Nigun and the Wieniawski Concerto No. 2 in D minor. Mr. Gurevich possesses a tone that at its best is sweet, full and true, and his technique is generally sound. Interpretatively, he has no great depth at this stage, but the music as he plays it is pleasant and forthright. Betty Fischer accompanied. D. T.

George Flore, N. Y. debut, April 1, E.—The youthful pianist had fleet fingers, and his musical readings a touch of color and warmth. As is often the case at a first public appearance, not everything came off with equal smoothness. But the general impression was that of a genuine talent, of technical ability and musical perception. Two sonatas by

(Continued on next page)

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NEW YORK CONCERTS

(Continued from preceding page)

Scarlatti opening the list were followed by Mozart's Fantasy in C minor (K. 475) and Schubert's Impromptu in E flat major, op. 90, No. 2. Then came Mendelssohn's Variations Sérieuses and Weber's Mouvement Perpetuel. In all these compositions, Mr. Fiore made his piano sing, especially in the Romantic pieces. His renditions of five pieces by Chopin confirmed this impression. Two compositions by Debussy and two by Smetana completed the program of this successful recital, applauded by an audience of near-capacity size. H. W. L.

Dorothea Lawrence, April 5, E.—An all-American program of songs was given by the soprano. Apart from hymns, ballads and folk tunes, the list contained a number of songs by composers, such as MacDowell, Gershwin and Clarence Cameron White. Mr. White's Overtones, one of the more serious items of the program, is an attractive piece of impressionistic music. The composer was present and bowed after the performance. F. A. K.

CARNEGIE RECITAL HALL

Calvin Lampley, N. Y. debut, March 30, E.—A strenuous program offered the first New York performance of Aubades by Richard Franko Goldman, and included fantaisies of Telemann and K. P. E. Bach, the Sonata in B flat (K. 570) of Mozart, the Variations Sérieuses of Mendelssohn, Kinderscenen of Schumann, Suite for Piano (1940) of Dello Joio, and works of Brahms and Debussy. The provocative Telemann and Bach sorties were well taken; the pianist showed somewhat more imagination than do many in dealing with the brilliant, remote Mozart Sonata. Certain numbers in the Schumann Kinderscenen seemed brusquely, others sensitively, treated; the Mendelssohn variations emerged similarly. Mr. Lampley showed a special propensity for contemporary idioms in brilliant performances of the interesting polytonal Goldman Aubades and of the clever Dello Joio Suite, the pyrotechnical final movement of this work receiving treatment fully equal to its demands. One looks forward to the artist's next recital. E. S. B.

Mary Lyons, April 1, E.—A charming young singer with a fresh and flexible voice, Miss Lyons scored musically and personally with her audience in her debut recital. She disclosed an especially pleasing timbre of voice, precision of attack, and clarity in projection of text as well as of tone. Her florid work was sparkling and held potentials of brilliance as the soprano becomes more experienced. The program included Mozart, Handel and Gretry airs; a Scandinavian group; Qui la voce, from Bellini's I Puritani; songs by Debussy, Hüe, Ravel and Fevrier; and a delightful contemporary list of works by Menotti, Proctor, Avis Bliven Charbonnel, H. Alexander Matthews and Elinor Remick Warren. Stuart Ross was the effective accompanist, and Frances Blaisdell played graceful flute obbligati. M. C.

Virginia Orchestra Tours

RICHMOND, VA.—William Haaker will conduct the Virginia Orchestra in approximately 60 concerts in Virginia, Georgia, Alabama and Kentucky from April 7 through May 20. The orchestra is appearing before town and city, college and high school audiences. Included on the programs is contemporary music, such as Journey with a Clarinet by La Salle Spier, Green Willow by John Powell, Virginia musician and composer, and Suite from the Southern Mountains by Lamar Stringfield. Mr. Haaker will appear as soloist-conductor in several concerts. The various groups sponsoring the appearances in Virginia include county chapters of the Virginia Orchestra State Guild, Woman's Clubs, Music Clubs, Exchange Clubs, Civic Improvement Associations, and Business and Professional Women's Clubs.

Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TiH, New York Times Hall; CFCH, Carl Fischer Concert Hall; M, morning; A, afternoon; E, evening.)

April 15. New York Philharmonic-Symphony, Mitropoulos conducting concert version of Alban Berg's Wozzeck, with Eileen Farrell, Edwin Eustis, Mack Harrell, Frederick Jagel, Joseph Mordino, David Lloyd, Ralph Herbert, the Schola Cantorum and the Children's Chorus of the High School of Music and Art, CH, A; Herman Silvers, flutist, TH, 5:30 p.m.; Murray Adler, violinist, presented by the Music Lovers League, TH, E; Jack R. Harris, pianist, TiH, A; Jeanne Poole, soprano, TiH, E; Herbert Nystrom, tenor, and Irvin Juslin, pianist, CRH, A; Ida Brown, soprano, CRH, 5:30 p.m.; Beulah Gillian, soprano, CRH, E.

April 16. National Orchestral Association, CH, E; Suzanne Danco, soprano, TH, E; Armand Harkless, tenor, TiH, E.

April 17. Philadelphia Orchestra, CH, E; Little Orchestra Society (Mozart Festival—Cosi Fan Tutti), TH, E; Doris Okerson, mezzo-soprano, TiH, E.

April 18. New York Youth Concert, CH, A; Collegiate Chorale, TH, E.

April 19. New York Philharmonic-Symphony, Mitropoulos conducting, Artur Rubinstein, pianist, soloist, CH, E; Isobel de Marco, pianist, TH, E.

April 20. New York Philharmonic-Symphony, Mitropoulos conducting, Artur Rubinstein, pianist, soloist, CH, A; Downtown Glee Club, CH, E; Williams and Smith College Glee Clubs; New York Little Symphony, TiH, E; Isabelle Chatfield, soprano, CRH, E.

April 21. Centenary Junior College Singers, with Percy Grainger, pianist, soloist, TH, A; St. Peter's School Glee Club, TH, E; Earl Hammer, baritone, CRH, 5:30 p.m.; Composers Group, CRCH (Sky Room), 5:00 p.m.

April 22. New York Philharmonic-Symphony, Mitropoulos conducting, Artur Rubinstein, pianist, soloist, CH, A; Victoria de los Angeles, soprano, CH, E; John Ranck, pianist, TH, A; the Bach Cantata Guild, TH, 5:30 p.m.; Vatra Choir, TH, E; Dovie Mayle, soprano, TiH, A; Mildred Morse, contralto, TiH, E; Eleanor Winter, soprano, CRH, E.

April 23. Vladimir Horowitz, pianist, CH, E; Hugh Thomas Choir, TH, E; Brigitte Dolores, pianist, TiH, E.

April 24. Little Orchestra Society (Mozart Festival—Idomeneo), TH, E; Fine Arts Ensemble, Julia Dinore and Laura Millard, sopranos, CFCH, E.

April 25. William Hanley, violinist, TH, A; Anne Katz, contralto, TH, E.

April 26. Joseph Bloch, pianist, TH, E; Inez Scimeca, soprano, CRH, E.

April 27. Kazuko Tajatsu, violinist, TH, E; Zaratzian Quartet, TiH, E; Welsh Singers, CRCH, E.

April 28. New York Mandolin Symphony, TH, E; Fioralba Del Monte, pianist, CRH, E; Herman Berlinski, piano lecture-recital, CRCH (Sky Room), E.

April 29. Mildred Hill, soprano, TH, A; Aristo Artists, TH, 5:30 p.m.; Doctors Orchestra, TH, E; The Songsters, TiH, E; Gwendolyn Duane, vocal recital with guest artists, CRH, E; New York Flute Club, CRCH, 5:30 p.m.

April 30. Margaret Stern, TH, E; Tanglewood Alumni Chorus, TiH, E.

De Volt Plans Group Tour

Artiss de Volt, American harpist, and the group she took to Europe last summer for a tour and study at the Mozarteum, Salzburg, where she is a faculty member. This summer Miss de Volt returns to her post, and also will play the Mozart Concerto with the Mozarteum Symphony under Dr. Paumgartner during one of his Serenades on Aug. 30 at the Aula. Miss de Volt will head another tour, for which the group is now forming. The itinerary includes a complete tour of Europe, taking in festival and opera and concert performances, along with five weeks of study in Salzburg and attendance at the Salzburg Festival.

In the picture, standing, Karl Spaeth, conductor and singer, of Philadelphia; Dr. Eberhard Preussner, director of the International Summer Academy, Mozarteum; Mellicent Jackson, pianist, Santa Monica, Calif.; Sylvio LaCharite, conductor of the Sherbrooke (Canada) Symphony; Michele Rohr, harpist, of Jerusalem; seated, Margaret Acheson, singer, Seattle, Wash.; Betty Jo Tinsman, harpist, Chicago; Miss de Volt at the harp; and Franz Tenta, secretary of Mozarteum.

NEWS IN BRIEF

Claudio Arrau was soloist with the Orquesta Sinfonica Nacional in Mexico City under Carlos Chavez on March 30 and April 1. He played the Chavez Concerto for Piano and Orchestra.

With Carroll Glenn as soloist and Howard Shanet conducting, the Queens Symphony Society gave a concert on April 5 in Forest Hills High School. The group is in its ninth season. Mr. Shanet returned this year as musical director after an absence during which he served as assistant conductor to Dr. Serge Koussevitzky on a world tour.

William Haaker, American pianist, and musical director of the Virginia Orchestra, Richmond, was presented in recital by the Brooklyn Museum on Sunday afternoon, March 25. The program included works by Beethoven, Chopin, Handel, Debussy and Liszt.

Helen Thigpen, soprano, and the Juilliard String Quartet gave a concert on April 8 at St. Mark's Methodist Church, New York.

Leonard Rose, leader of the cello section of the New York Philharmonic-Symphony, leaves the orchestra at the end of this season to take up a concert career. He will be replaced by Laszlo Varga, former first cellist of the Budapest Symphony and of the New York City Opera Orchestra.

Eugene Conley, tenor of the Metropolitan Opera, has been engaged to appear in the opening performance of the 1951-52 season at La Scala, Milan, in a revival of Verdi's I Vespri Siciliana, on Nov. 24. The arrangements were made between Jack Adams, Mr. Conley's manager, and Dr. Antonio Ghiringelli, director of La Scala.

An evening of chamber music was given at the Mannes Music School on March 21. On April 18, the school will present an orchestra concert, postponed from March 14.

Syracuse Old Instrument Show

SYRACUSE, N. Y.—"Through the Ages with Fashion and Music," a cavalcade of nine American eras beginning with 1776 and ending with television, was presented in the Syracuse Museum of Fine Arts as the concluding feature of a month's exhibit of antique instruments in the collection of Melville Clark. At the opening of the exhibit, Mr. Clark, of the Clark Music Company, gave a talk to a preview audience on Musical Instruments Old and New. An accomplished cellist and harpist, he also demonstrated examples of these two instruments from the collection.

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MUSICAL JOTTINGS

A Versailles Festival will be part of the Paris celebration of its 2,000th birthday this summer, and will include concerts of 18th century music in the Palace there by the Radio Orchestra, recitals by **Wanda Landowska** and **Marcel Dupré**, productions of plays by **Molière**, and an exhibition of art objects from the days of Louis XIV and XV. . . .

Dimitri Mitropoulos, musical director of the New York Philharmonic-Symphony, has been created an Officer of the French Legion of Honor (he was a Chevalier). . . . **Eugene Ormandy** will conduct concerts at the **Sibelius** Festival in Helsinki, June 13 and 15, the Bordeaux Festival, May 22, and at La Scala, June 26 and 28. . . . The Baton Rouge Symphony under **Richard Korn** gave a Sunday afternoon concert at the U. S. Marine Hospital, Carville, La., nation's only leprosy treatment center. . . .

William Warfield has been re-engaged for his second film assignment for M-G-M, that of Jim, the runaway slave, in **Mark Twain's** Huckleberry Finn. . . .

Artur Rodzinski is taking an extended tour of Latin America, including return dates at the Colon, Buenos Aires (six weeks), Rio, Sao Paulo, Montevideo, Lima, Mexico City, and three weeks with the Caracas Symphony in Venezuela. . . . When the Vienna State Opera and Philharmonic were giving Tristan in Brussels recently, some of the lights in the orchestra pit failed, during the second act, but the show went on without faltering. . . . **Erich Kleiber** is to conduct the first hearing of Haydn's never-performed opera, written for London in 1791, Il Animal del Filosofo, under the title of Orpheus, at the Florence Maggio Musicale. . . .

An International Music Contest will be held in August at Kerkrade, Limbourg Province, Holland, for orchestras and bands. . . . Tryptich, a short film from Italy combining paintings by **Botticelli** and others with excerpts from Rossini's Stabat Mater sung by **Beniamino Gigli** and a chorus, is being shown in the U. S. by Lux Film Distributing Corp. . . . **Gregor Piatigorsky** has resigned as head of the cello department at the Curtis Institute of Music, effective in May. . . . The Bowdoin College Glee Club gave a concert at the New Yorker Hotel in memory of **Harvey D. Gibson**, late president of the Manufacturers Trust Co. and a prominent alumnus. . . . The New York Trio (**Fritz Jahoda**, pianist; **Rachmael Weinstock**, violinist, and **Otto Deri**, cellist), have been chosen as ensemble-in-residence by the City College of N. Y. . . .

The 600th anniversary of the entry of the State of Zurich into the Swiss Confederation will be celebrated at the Zurich Festival this year, when the Tonhalle Orchestra will be led by **Ormandy, Kubelik** and **Rosbaud**, and the Vienna Symphony by **Karajan**; operas by **Mozart, Verdi, Strauss** and the Swiss composers **Othmar Schoeck** and **Frank Martin** are scheduled. . . . Temple University in Philadelphia is organizing a tour of visits to foreign festivals under the direction of Prof. **Robert L. Sanders**. . . . **Hermann Herz** has been re-engaged for his second season as conductor of the Duluth Symphony. . . . **Hans Lange** is new musical director of the Albuquerque Civic Symphony. . . .

The American Fund for Israel Institutions held its tenth annual dinner-meeting and concert at the Waldorf-Astoria, launching a campaign for $1,965,000; the Israel Philharmonic members, following the close of their American tour, were honor guests. . . . **Lucrezia Bori** lent her Empress Elizabeth period jewels to **Jarmila Novotna**, who plays the part of the ill-fated Austrian ruler at a Fledermaus Ball in the Metropolitan Opera Club rooms. . . . Among many bequests in the will of **Sam A Lewisohn** was one of $5,000 to the Stadium Concerts. . . . **Johann C. Schmid**, who composed the popular song Beautiful Garden of Roses, died in Philadelphia at the age of 80. . . . **Menotti's** The Consul, which was to have closed its London run after seven and a half weeks, instead was announced on March 26 to continue owing to increased attendance. . . . **Margaret Truman** was signed by NBC for an exclusive contract covering radio and TV appearances. . . . **Robert Zeller** has been engaged as musical director for Courtin' Time, Broadway production. . . . **Frederick Dvonch** is holding the same post for the Rodgers-Hammerstein musical, The King and I. . . . **Hans Wolf**, young American conductor, led the Vienna Tonkuenstler Orchestra and was engaged to give another concert there under U. S. State Department auspices. . . . **Robert Shaw** was awarded the honorary degree of Mus. D. by the College of Wooster, Ohio, when he conducted the Bach B minor Mass there. . . . **Charles Platte**, young tenor from Chicago, made his debut with the Vienna State Opera as the Prince in the local premiere of The Love for Three Oranges; he will also sing in Traviata and Rigoletto. . . .

A special **Yehudi Menuhin** Fund to aid talented music students has been established by the Israel Department of Education and Culture. . . .

The N. Y. Philharmonic Symphony will give **Busoni's** opera Arlecchino next season in an English concert version translated by **Edward J. Dent**, with **Martha Lipton, David Lloyd** and **James Pease**, conducted by **Mitropoulos**, and in addition to other operas previously announced will present **Mendelssohn's** Elijah and **Brahms'** Requiem. . . . **Irmgard Seefried** makes her first American orchestral appearance with the Cincinnati Symphony in the coming season. . . . **Maria Carreras**, while on a concert tour of the South, was initiated in Athens, Ga., as an honorary member of Sigma Alpha Iota. . . . First prize for a film score in the Hollywood "Oscar" awards went to **Franz Waxman** for Sunset Boulevard. . . .

A "citation" has been awarded to **M. Wood Hill** by the trustees of the New York Music Library for her version of Brahms' Chorale Prelude and Fugue, orchestrated for first time. . . .

Dr. and **Mrs. D. C. Dounis** have announced the marriage of the latter's daughter, **Leona Beryl Flood**, concert violinist, to **Dr. Horst Michel Berger** in Quito, Ecuador. . . . **Genevieve Warner**, soprano of the "Met," received the second **Cornelius N. Bliss** Scholarship from that institution. . . . Guggenheim Fellowships in composition have been awarded to **Roger Goeb, William Bergsma, Jacob Avshalomoff, Ingolf Dahl, Dai-Keong Lee**, and **Robert Kurka**. . . .

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NEW PUBLICATIONS IN REVIEW

String Quartet: Victor Babin's Quartet, issued by Augener Ltd., London (miniature score 7/6) is a four-movement opus, beginning with an Adagio pensieroso movement marked by an urgent, repeated rhythmic figure, and employing some advanced harmonies; followed by an Andante mosso, passionato, with martellato rhythm; then an Andante sognante, in rather improvisational mood, and a rapid finale, marked presto. Not perhaps of the deepest or most searching feeling, but interesting in its well-constructed scoring.

Violin and Orchestra: Concerto by E. J. Moeran (Novello and Co., London, miniature score) is a distinguished work by the recently-deceased British composer. It requires about 32 minutes for performance, is written in an agreeable, flowing, folkish manner. There are echoes of the older modal idioms of that country and a considerable feeling for melody; technically the work is of considerably rhythmic variety but not aggressvely difficult, the passages for double stopping limited. Especially attractive is the Rondo movement, and the attractive Lento.

Two Flutes: Four Sonatas by Robert Valentine, edited by David Glazer (Carl Fischer, Inc., $1.50). These are rare items attributed to a little-known violinist and composer of the early 18th century. The works were reputedly printed in London by one I. Walsh; the original volume included six of the works. Mr. Glazer, who is a member of the Cleveland Orchestra and a teacher at the Music School Settlement there, has added a minimum of ornamentation as the original indicates only a few trills. The movements are short and based on dance forms, ingratiating and not too difficult.

For Piano: Virtuoso Technique for the Piano, by Paul Creston (G. Schirmer, Inc., $1.50 in U. S.) provides eight exercises designed as a daily routine. The author (better known as a composer) states that they were devised to utilize "all the important muscular movements of piano playing." They are primarily for advanced players, but some of the exercises may be adapted, he states, for the less developed "by transferring them to the whole-tone position from E to C, or by reducing the size of the interval." More stress than usual is placed on lateral finger movement.

Impressions, by Efrem Zimbalist (Theodore Presser Co., Bryn Mawr, Pa., $1.50) is an engaging suite of piano pieces by the eminent violinist and director of the Curtis Institute of Music. They have a really individual and atmospheric quality. Several are of more than average difficulty. The titles are Innocence, Motion-Repose, Chopin, Legerdemain, Rachmaninov, Requiem, Caress, Debussy, In the Woods and Rimsky-Korsakov. The pieces devoted to various composers echo their idiom cleverly, and the final section is an elaborate paraphrase on themes from Sadko.

Violin and Piano: Soliloquy and Dance, by Gail Kubik (Southern Music Publishing Co., Inc., $1.25). The Soliloquy is almost like a free fantasia. During its forty-odd slow measures, the piano does nothing but strike a chord of two notes (middle C sharp and E) in a regular six-eight or nine-eight pulse, while the violin plays a wondering melodic line above it. The Dance is sharply rhythmic with a strong feeling of Americana. Some dissonantal harmonies are present, and the violin part is not easy (double stops, octaves, bowing problems).

Flute and Piano: Mountain Song, by Ned Rorem (Peer International Corp., 60c). No information is given as to whether or not the composer invented his melody or used a folk tune. In any case, the quiet melody has strong folk characteristics, and is highly lyric and modal. The accompaniment, mostly chordal, is also quiet, though some of its harmonies are spiced a bit to enhance the theme played by the flute. Flutists will find this an attractive work, well suited for concert.

Nadine Conner

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DOWN PUBLISHER'S ROW

Contest: The International Academy of Music in Italy has announced that its second International contest is for composers. There will be three categories: (a) chamber music work for one to 35 instruments with no more than 5 vocal soloists, (b) a work for violin solo, (c) a non-virtuoso piano work. Applications must be received not later than June 30, 1951, and compositions by Sept. 30. For full information write International Academy of Music, P.O.B. 536, Genoa, Italy. . . . A contest for a ballet score has been announced by the Pleiades Society, of Paris, offering $570 for a setting of Melos, a libretto by the Comtese de Noailles.

Awards: The Society for the Publication of American Music, Inc., has announced that its 1951 publication award will go to Harold Morris for his Trio for Piano, Violin and Cello. . . . The United Temple Chorus has presented its 1951 Ernest Bloch Award Commission for a choral work to Isadore Freed, and the 1952 Ernest Bloch Award Commission to Darius Milhaud for a sacred work for women's chorus. The Freed work, a cantata titled Jerusalem Redeemed, will be performed on May 8 at Lawrence, New York, and the Milhaud work will be completed in Sept. . . . George Berres was the winner of the 1951 prize harp contest sponsored by the Northern California Harpists' Association. The work is called Harp Quintet and is scored for harp and string quartet. Honorable mention was received by Donn Cambern, Conrad B. Center and Chou Wen-chung. The 1952 Competition Award of $100 has already been announced. $50 is allotted for the best harp solo and the balance for the best work for harp and a combination of one or more instruments. The competition is worldwide and there are no restrictions on the length or style of works submitted. Competition closes Jan. 1, 1952. For full information write Yvonne La Mothe, 687 Grizzly Peak Blvd., Berkeley 8, Calif. . . . Jimmie Dodd's prize-winning song, dedicated to Washington, D. C., will be published by Remick Music Corp. The song won the $1,000 Motorola contest. . . . Elwyn Kent Hughes won the $250 prize in the Houston Symphony's fourth annual contest for Texas composers with his Paean.

Premiere: Alexander Semmler's Aria and Scherzo received its first performance on March 25 at the Carl Fischer Concert Hall. It was presented by the New York Flute Club with the composer at the piano.

For Archives: The original manuscript of the prize-winning opera of the Robert Merrill Opera Contest, Fit for a King, by Atra Baer ("Bugs" Baer's daughter) and Martin Kalmanoff has been placed in the archives of the Library of Congress.

PASSED AWAY

KATHLEEN LOCKHART MANNING, 60, pianist and composer, died of pneumonia in a Los Angeles, Cal., hospital on March 20. She was born on a ranch near Hollywood, and began to play the piano and compose at 5. Subsequently, she studied singing in Paris and made her debut at Covent Garden, later singing with an opera company under the management of Hammerstein in London. She composed three operas, but was best known for her songs, including Sketches of Paris, particularly popular being In the Luxembourg Gardens. She was the widow of E. E. Manning, a telephone company executive.

LOUIS FINTON, 67, pianist and teacher, died in Lawrence Hospital, Bronxville, N. Y., on March 24, of a heart ailment. He was born in New York, studied at the Lambert School of Music, and later at the Vienna Conservatory with Richard Epstein, then with Leschetizky, and with Edwina Behre, a pupil of the latter. Mr. Finston returned to the U. S. in 1919 and was among those instrumental in founding the Leschetizky Association. At the time of his death he was at work on a book about that master's teaching.

EVLYN HOWARD-JONES, 73, British pianist, died on Jan. 4, according to recent advices from England. He was trained at the Royal College of Music, served on its staff; toured in Europe, Canada and the U. S., and was active in founding the British Federation of Music Clubs.

CLARITA SANCHEZ, Mexican soprano, died in San Juan, Puerto Rico, on Feb. 10. A pupil of Marcella Sembrich. Miss Sanchez was known in the United States, where her appearances included several Town Hall recitals. At one time she was sent here by the Mexican Government at the instigation of Caruso. She married Manuel Casseres, who survives in San Juan.

NEW RECORDS IN REVIEW

Capitol-Telefunken: A primarily symphonic list features current Capitol releases. On a ten-inch disc (L-8127) are Mengelberg and the Amsterdam Concertgebouw in a coupling of Tchaikovsky's 1812 Overture and the three familiar excerpts from Berlioz' Damnation of Faust, both composers treated with understanding. Schumann's First and Fourth Symphonies are conducted by Joseph Keilberth and the German Philharmonic of Prague (F-8129) in recordings that are not too good from the standpoint of sound, but very sensitive musically. Keilberth also conducts Wolf's Italian Serenade, and Hans von Benda with the Berlin Philharmonic leads Mozart's Symphony No. 32 (K. 318) on a ten-inch disc (H-8131). The Mozart symphony, in one movement, is a fairly routine work in the style of an Italian overture, and is here well played and recorded, as is the charming Wolf work. Furtwängler and the Berlin Philharmonic couple Gluck's Alceste Overture with a transcription of the Cavatina from Beethoven's Quartet in B flat (10-inch H-8130). Good recording and playing, even if Furtwängler is a little too idiosyncratic in the Gluck. Hans Schmidt-Isserstedt and the Berlin Philharmonic contribute an interesting disc (L-8128) of a transcription of Bach's Italian Concerto (coupled with three canons and the ricercar from the Musical Offering). The transcriber's name is nowhere given. On the surface of it, the Italian Concerto for orchestra would appear to be a senseless procedure, but basically it is no sillier than many another transcription, and whoever made the arrangement did it with good taste. The work sounds very convincing in this form.

Concert Hall: Louis Kaufman, a busy recording violinist, has made a two-disc set of Vivaldi's Il Cimiento dell'Armonia e dell' Invenzione, Op. 8. These are the violin concertos Nos. 5-12; the first four, the Four Seasons, he already has recorded. This is much superior to most of the stereotyped baroque music of the time, and Kaufman plays it forcefully. Clemens Dahinden conducts the Concert Hall Symphony. Kaufman also has recorded Robert Russell Bennett's Song Sonata, coupling it with the Delius Sonata, which originally came out in 78 r.p.m. discs in 1948. Theodore Saidenberg is the accompanist. Good playing of rather uninteresting music. Still another Kaufman disc is an album of encores by Kodaly, Sibelius, Milhaud, J. Achron, Guarnieri, Prokofieff, McBride, Helm, Still, Triggs and Copland.

Dial: About a year ago, Dial brought out an elaborate series of well-recorded contemporary works. Two more now are added to the series—Stravinsky's Renard, Suite No. 1, Song of the Volga Boatman, Elegy for Viola and Berceuse du Chat, all on one disc; and Schoenberg's Ode to Napoleon and String Trio on the other. Robert Craft and a group of soloists are responsible for the Stravinsky disc, which is a sort of *olla podrida* of good and bad Stravinsky, not especially well conducted. The Schoenberg Ode is sung by Ellen Adler, with the Villiers Quartet and Jacques Monod (piano) conducted by René Leibowitz. It is a fairly recent work, dating from 1942, and is in the composer's most advanced style.

London: Ansermet continues with his Stravinsky recordings, conducting his Orchestra de la Suisse-Romande in the Firebird Suite (LPS-300), giving it a clear, lucid reading. The same orchestra is conducted by Peter Maag in Mozart's Symphony No. 29 in A, while Karl Böhm leads the Vienna Philharmonic in No. 36 in C, the "Linz." Both are nicely played on LLP-286. A re-issue of Munch and the Orchestre de la Société des Concerts du Conservatoire in Tchaikovsky's Pathétique Symphony, this time on a single disc (LLP-257) is available; previously the London recording took three sides. Also available in transfer from shellac to LP is the Amsterdam Concertgebouw, conducted by Munch, accompanying Ossy Renardy in a smooth playing of the Brahms Violin Concerto (LLP-1). Several chamber works are available. The Griller Quartet plays the Sibelius Voces Intimae on LLP-304; a fine interpretation of thoroughly uninteresting music. The Grillers, with the addition of Max Gilbert, viola, also present Mozart's great G minor String Quintet (LLP-132). In the vocal field, Suzanne Danco sings arias from other operas with brilliance. Erede conducts the Orchestre de la Suisse-Romande (LLP-224) in the Danco disc. A little more unusual, musically, is a disc (LLP-310) of ballads by Karl Loewe, sung by Wilhelm Strienz. There are seven of the more popular ballads in the recital, and one would not be wrong in saying that each one is a masterpiece of the romantic period. Strienz sings them lustily, and record collectors should pay attention, if only for Edward, one of the sublime songs of the first half of the nineteenth century.

New Records: A new organization, New Records, has brought out three discs of previously unrecorded music. On NRLP-102 are Manfredini's Christmas Concerto and Mendelssohn's Ninth Symphony, both conducted by Karl Krueger and the American Arts Orchestra. The Mendelssohn "Ninth" is an early, unpublished work, composed when Felix was 14. Good recording and performances of both works. Enesco's Octet, amplified for string orchestra, is also conducted by Krueger (NRLP-101); it is an agreeable early work of Enesco's, indebted to Brahms and Schoenberg. Strauss' Piano Quartet (Op. 13) is played by Bernardo Segall (piano), Jose Figueroa (violin), Frank Brieff (viola) and George Ricci (cello) on NRLP-201. This too is an early work, with heavy Brahms influences, and has much musical interest, even discounting the obvious derivations. It is given an excellent performance.

Victor: What Victor modestly calls its "million dollar trio," a group consisting of Rubinstein, Heifetz and Piatigorsky, has been released in three works. On one disc (LM-1119) are the Mendelssohn D minor Trio and the Ravel Trio. A companion disc (LM-1120) is devoted to Tchaikovsky's Trio. Each of these three musicians is a noble virtuoso, and goodness knows their execution is far above that of the average trio. In matters of balance, though, both discs leave something to be desired; piano and violin far overbalance the cello. And not even they can make the dismal Tchaikovsky Trio interesting. Rubinstein is heard in still another chamber work, this time with the Paganini Quartet—Fauré's C minor Piano Quartet (10-inch LM-52). This is a sweet, sensitive piece of music, well played. For solo piano, there is Beethoven's D minor Sonata (Op. 31, No. 2), played by Byron Janis (10-inch LM-50) with musicianship but not much temperament. Toscanini and the NBC Symphony play Respighi's Feste Romane (10-inch LM-55) and a miscellany of three pieces—Dukas' Sorcerer's Apprentice, Saint-Saëns' Danse Macabre and Smetana's Moldau—all on LM-1118. The results could have been anticipated in advance; was Toscanini ever guilty of a bad performance?

A soprano new to records, Margaret Truman, is heard with the Robert Shaw Chorale in a group of music stemming mostly from Colonial and Revolutionary days. Hopkinson, Billings, Jackson, Law, Antes and Webb are the composers represented. Miss Truman seems to have a rather pretty voice, but approaches her vocal problems in the spirit of an amateur. Inferior coaching, probably.

Westminster: A disc devoted to Milhaud music, previously unrecorded, contains the Serenade for Orchestra, Five Studies for Piano and Orchestra, the Suite Maximilian, and Trois Rag Caprices (WL-5051). Paul Badura-Skoda is the pianist, and Henry Swoboda conducts the Vienna Symphony. All of these are early works, but they have all the mannerisms and techniques of the late Milhaud. Performance and recording are fine. A pair of Haydn symphonies is on WL-5050—No. 103 in E flat (Drum Roll) and 80 in D minor. Both are superior works, competently conducted by Herman Scherchen and the Vienna Symphony. Also grouped together are a pair of Mozart piano concertos—D minor (K. 466) and F (K. 459), played by Clara Haskil and the Winterthur Symphony under Swoboda (WL-5054). Miss Haskil plays with considerable strength and a romantic—perhaps over-romanticized—approach to the music. The orchestral accompaniment is not too good. That admirable baritone, Alfred Poell, turns his attention to Brahms, singing 16 songs, most of them popular ones, with style and musicianship (WL-5053), and the Vienna Konzerthaus Quartet displays equal musicianship in Schubert's Quartet in D minor (Death and the Maiden), on disc WL-5052.

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SCHOOLS and STUDIOS

Edwin Hughes' Summer Classes

Edwin Hughes will conduct a summer master class for pianists and teachers in New York from July 9 to Aug. 11, following a four weeks master class at Winthrop College.

In April Mr. Hughes holds teaching sessions at Sullins College, Wake Forest College and in Greensboro, N. C. On April 11 he was judge for the South Carolina state piano contest at Winthrop College; he also was a judge in piano for the recent Fulbright Scholarship auditions for young artists sent abroad for study by the U. S. Government.

Activities of Hughes pupils include a recital by Carlyle Seymour at Adelphi College; as young artist winner of the Brooklyn Music Teachers Association, Miss Seymour played at the Brooklyn Academy, April 8; she will give a program at the Studio Club, April 17. Mary King has won an award of An Hour of Music, Inc., and appeared for this organization at the Colony Club, April 2; recently she performed the Rachmaninoff C minor Concerto with the City Symphony Orchestra; on April 19 will play in the grand ballroom of the Waldorf-Astoria for the Haarlem Philharmonic, having won their award for "young artist of the year"; and April 29, will broadcast a half-hour program over WNYC. Dorothy Bullock, who broadcast the entire Kreisleriana of Schumann over the same station, played in Carnegie Recital Hall last month. Josephine Caruso appeared for the Leschetizky Association in New York, and contributed numbers by Mary Howe and Marion Bauer to a program of contemporary music in Carl Fischer Hall. Barbara Mugno gave a recital at the Eastern Military Academy. Jayne Winfield and Dixon Thomas are soloists with the North Carolina State Symphony on its spring tour.

Wyoming University Workshop

LARAMIE, WYO.—The Division of Music of the University of Wyoming, Allan Willman, chairman, will hold its third Annual Workshop in the Creative Arts from June 18 through July 20. Guest artists include Edward Kilenyi, who will give five recitals and conduct piano master classes and private instruction; and Ernst Bacon, who will teach theory and composition and lecture on contemporary music. Theodore F. Normann, head of the Department of Music Education at the University of Washington, offers courses in music education. A central course on Great Works in the Arts emphasizes relationships in music, art, drama, dance and creative writing. Among others participating in the five weeks of the session are Frederic McConnell, director of the Cleveland Playhouse; Ad Reinhardt, artist and member of the faculty of Brooklyn College; Harriette Ann Gray, exponent of modern dance and frequent instructor at the Perry-Mansfield School of the Dance; Mark Schorer, novelist and short story writer, of the University of California; and John Ciardi, poet, Harvard University. Fay Templeton Frisch, director of school piano instruction in the schools of New Rochelle, N. Y., will conduct a two-day clinic in class piano methods, and the New York Woodwind Quintet will also hold a two-day conference on woodwinds, as well as giving a formal program.

Young Composers' Symposium

CINCINNATI.—The College of Music of Cincinnati on April 11 and 12 was host to the fourth Annual Mid-West Symposium for Young Composers. This year participating schools were, besides the College, the Cincinnati Conservatory of Music, the Indiana University School of Music, the University of Michigan School of Music, the Chicago Musical College, the Kansas City Conservatory of Music, and the George Peabody College for Teachers of Nashville, Tenn. Some 75 guests also came to Cincinnati for the occasion from other music schools in the locality. Roy Harris, composer, now associated with the George Peabody College, made the opening address, introduced by Walter S. Schmidt, president of the Cincinnati College of Music board of trustees. There were numerous programs featuring the different schools; a lecture by Vittorio Rieti of the Chicago Musical College; and a performance of Lukas Foss's The Jumping Frog of Calaveras County by the Opera Workshop of the Cincinnati College of Music, directed by Wilfred Engelman and conducted by Roland Johnson.

A special feature was a program in combination with the annual convention of the Ohio Federation of Music Clubs meeting here on April 11, 12 and 13. Following the luncheon of the Federation at the Hotel Sheraton-Gibson, a one-hour symposium program was given, supervised by Felix R. Labunski.

Trapp Family Plans "Sing Weeks"

STOWE, VT.—Continuing a practise of eight years, the Trapp Family Singers will hold four 10-day "Sing Weeks" at their home farm here between July 9 and Aug. 30. These sessions are offered to people without previous musical training who wish to sing in chorus with family and friends or play some simple instrument in a small home ensemble. The group's chaplain and conductor, Father Franz Wasner, directs two hours of group singing each morning and one hour each afternoon. There are also folk dancing, instruction in playing the blockflute or recorder, lectures on musical history and appreciation, and hikes and picnics. The period Aug. 6 through 16 will be a special Liturgical Week, during which Gregorian chants will be studied and conference on the liturgy held by Monsignor Martin Hellriegel, Pastor of Holy Cross Church of St. Louis. The other three weeks feature secular music ranging from folk tunes to choral masterpieces.

Primrose Resigns Curtis Post

William Primrose has resigned "with regret" from the viola and chamber music departments of the Curtis Institute of Music, due to the number of his concert engagements here and abroad. Mr. Primrose will confine his future teaching to private lessons or to special master classes such as he is conducting this summer at the Conservatoire in Geneva, Switzerland, July 16 to Aug. 15. The violist is now in Israel for his first tour there; he plays at the Festival of Britain in May and at the Prades Festival in July. His next American tour begins in January, 1952.

Maier for Denver Summer School

Dr. Guy Maier will teach private and class piano courses at the University of Denver from July 2 to Aug. 3, perform two Mozart recitals in that period and direct an intensive week workshop, July 16-20. Three other visiting faculty members take part in Dr. Maier's workshop —Dari Dayton, Pomona College, Frances Clark, Kalamazoo State College, and Louise Goss, University of Michigan. Dr. Maier is a member of the music staff of the University of California at Los Angeles. Among others participating in the University of Denver's summer session are Dr. F. Melius and Paul Christiansen, conducting their Paul Christiansen choral school, June 17-27. Florence Lamont Hinman is director of the University of Denver, Lamont School of Music.

Plans Group Tour of Europe

HOLLYWOOD, CAL.—Prof. Viktor Fuchs will repeat his "lecture-tour" of Europe for opera and music lovers in July and August. Prof. Fuchs and his group will attend music festivals in England, France, Holland, and in Bayreuth, Salzburg, Lucerne. The itinerary includes two weeks of motoring in Italy, attending festivals in 10 cities.

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Manhattan School Summer Plans

The Manhattan School of Music, Janet D. Schenck, director, will hold its 1951 summer session from June 11 to Aug. 3, again under the direction of Darrell Peter. In two four-week terms special master classes will be offered, in addition to the regular curriculum.

Friedrich Schorr, bass-baritone, head of the school's voice and opera departments and adviser to the German wing of the New York City Opera, will hold classes for advanced and professional singers. Hugo Kortschak, head of the string department of the Manhattan School and at Yale University, will have a repertoire class for violinists. Under Ethel Evans, vocal coach, there will be a repertoire class for accompanists and ensemble players. Although the emphasis will be on problems of the professional accompanist and ensemble artist, singers also will be given assistance with repertoire and are invited to join as auditors. An advanced class in jazz improvisation will be held by Leander Dell'Anno.

Classes in theory, ear training and keyboard harmony encompass the material ordinarily covered in the 30-week fall-spring semesters. Students who expect to begin their college work in music can complete a whole year of theory before the fall term. Pre-college theory may be taken in the second four-week period, beginning July 9, the date set so as to give June's high school graduates opportunity to enroll.

Special courses in orchestral conducting will be given by Harris Danziger. There will be a summer school orchestra and symphony workshop which all advanced ensemble players are invited to join, whether or not they enroll in the summer school. There will be a summer school chorus directed by Darrell Peter.

The sudden death of Harold Bauer terminated his long and distinguished association with the Manhattan School of Music. Students interested in a summer school piano master class are asked to write to Darrell Peter, director, for information.

In addition to the theory courses and master classes, private instruction in all instruments and voice will be given. Registration for the first four-week term will be held on June 8; for the second, July 6.

Vedal Singers' Engagements

Midge Cox, soprano, is now on a cruise with the SS. Mauretania as an entertainer. Claudia Campbell, soprano, is on tour with the Broadway show A Tree Grows in Brooklyn. Appearing recently on Milton Berle's television show was Bill Marine, who also sang for three weeks at the Paramount Theater. Herbert Hucke and Evelyn Arleth gave a joint recital for the Department of Cultural Activities of the New York Turnverein. All are singers from the Vedal studios of New York.

Culp-Dornay Studio Concert

Marian Farina, artist pupil of Betsy Culp-Dornay, was heard on March 9 in recital at the Dornay-Culp Studios with Barbara Reisman, cellist, as assisting artist. The young soprano chose melodious numbers of Donaudy, Giannini, Paradies, Beach and Ronald; French songs by Szulc, Fauré, Pierné; Sandoval's Eres Tu; and El Morenito by Buzzi-Peccia. In all she sang, the luminous clarity of her voice, a sense of style and an admirable lyric line were marked assets. Opening the program, Miss Reisman played with excellent control and warm tone the Sonata in G minor by Sammartini; later offering a cello obbligato for the Massenet Élégie sung by Miss Farina, and continuing her part of the list with works by Haydn-Piatta, Fauré, Casals and Cassado. Mme. Culp-Dornay presided at the piano for Miss Farina, with her customary whom she has so competently trained, pianistic skill and musicianly ease. Shirley Reisman was the able accompanist for the instrumental numbers. M. C.

Carson for Griffith Auditions

Leon Carson, chairman of the American Academy of Teachers of Singing, has been selected for the sixth successive year as judge of the annual vocal auditions held by the Griffith Music Foundation, Newark, N. J.

Mr. Carson will also serve as chairman of the committee which will judge the final auditions in the Young Artist Class of contestants, in company with Rose Bampton, noted operatic and concert soprano, and Thomas Scherman, conductor of the Little Orchestra Society. The auditions start on March 31 and will continue each Saturday through May 12.

Friedberg Scholarship Offered

The Carl Friedberg Alumni Association again offers a scholarship for study with Prof. Carl Friedberg during 1951-52 in New York. Pianists between the ages of 16 and 25 are eligible. Auditions will be held on May 30 in New York, applications accepted until May 20. For particulars and application blanks write to William Masselos, Vice-President, 502 W. 122nd St., New York 27, N. Y.

SCHOOL NOTES

Urana Clarke, who has been associated with the Dalcroze School of Music for several years, has been appointed a trustee of the organization.

On April 1 Mildah Polia introduced three of her pupils—Aliki, Lorraine Moreau and Lillian Seely—in a musicale at the Nola Studios, Steinway Hall. Jean Charles Richard was at the piano.

The Opera Workshop of Adelphi College, Garden City, gave Mozart's The Abduction from the Seraglio on April 19, 21, 23 and 24 at the Waldorf School on the Adelphi campus. Karl Laufkotter, voice coach at Adelphi, directed the production, with Donald Comrie directing the piano music, and James Fleetwood, assisted by William Epperhart, directing the chorus.

The fourth faculty concert of the Philadelphia Conservatory of Music, Maria Ezerman Drake, director, was given on April 5 at the New Century Club, with Dorothea Persichetti, piano; Frank Costanzo and Nadia Koutzen, violins; and Elsa Hilger, cellist. Allison R. Drake played the piano arrangement of the orchestra part of the Brahms Double Concerto in A minor, op. 102, with Miss Koutzen and Miss Hilger as violinist and cellist.

Lilian Kallir, pianist, was presented in two recitals by the Wilson School of Music, Yakima, Wash., in cooperation with the National Music League of New York on March 20 and 21.

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BROOKLYN EAGLE, WED., MAR. 7, 1951

by PAUL AFFELDER

Iva Kitchell Dance Satires Has Audience At Boro Academy Rolling in the Aisles

The evenings given over to the Brooklyn Institute of Arts and Sciences' Major Concert Series at the Academy of Music are usually pretty staid affairs, but last night the customers were rolling in the aisles—and with good cause, too. For the one-man —or rather, one-woman—show was in the hilarious hands, feet and face of Iva Kitchell.

Miss Kitchell, who is petite and pretty, bills herself as a dance satirist. Aided only by her own cleverly designed costumes and some piano music played by Harvey Brown, she provides a whole evening's entertainment, consisting mainly of take-offs on some of our leading ladies of the dance with an occasional jab at one of the foibles of us ordinary mortals.

We were treated to some wonderful satires on such celebrities of the past and present as Isadora Duncan, the members of an opera ballet, a chorus girl of the 1920's, Martha Graham, Mary Wigman, a Spanish dancer and a ballerina. We also glimpsed various members of the fair sex trying on a new hat, dressing for the ball and attending a motion picture performance.

In order to do such perfect caricatures—the one of Martha Graham was particularly accurate—Miss Kitchell must possess four qualities. She must be exceptionally observant, so as to capture every mannerism; she must possess a finished technique; she must be an expressive mime, and, most of all, she must possess a rare sense of humor. She demonstrated time and again that she has all these in abundance. Nothing was overdone, but everything had just the proper spirit.

For some reason or other, this was the first time we had had the pleasure of witnessing one of her performances. Considering the fact that we laughed till the tears ran down our cheeks, you can be sure that it won't be the last. After an exceptionally heavy season of ballet, her recital came as a breath of fresh air—or should we have said laughing gas?